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A CHAPTER ON THE ORGANIZATION OF COLLEGE COURSES IN PUBLIC SPEAKING*

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IN response to the invitation of the program committee that I give something of the early history of the introduction of courses of public speaking in college curricula, I shall confine myself to the Middle West and to the colleges and universities of that section with which I have had most to do.

Speech training in the seventies was largely in the hands of special schools of oratory which did not live up to the name, for most of them taught but one phase of the subject—delivery, declamation and dramatic reading. Most of them paid no attention to speech construction, to the content of the speech and to methods of gathering material. Their small libraries were made up largely of books on elocution, and choice selections for public entertainment. Argumentation was thought of only in connection with courses of logic in departments of philosophy. In those days skill in debate was gained chiefly in rough-and-tumble discussions in college or neighborhood literary societies. Would-be speakers wrote their speeches with little or no knowledge of speech construction, and, where possible, would go to the special schools for training in delivery. The character of this training was for the most part the do-as-I-do method, the *in-stuffo* as opposed to the *e-duco* method.

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This was training unworthy of college credit and educators were justified in refusing it then as they are in refusing it now.

Even before the seventies itinerant teachers of public speaking began to come among the colleges. They gave short courses without credit and received tuition directly from the students rather than through the college administration. Notable among the teachers and readers of that time were James E. Murdoch, the distinguished actor, and author of several works on speech and the stage, and S. S. Hamill, one of his pupils, also author of a text much used fifty years ago.

James E. Murdoch, my honored teacher, was a very popular and accomplished actor of his day. His active career on the stage was contemporaneous with that of the elder Booth, Macready, Forrest, Davenport, McCullough, Charlotte Cushman and Fanny Kemble, and, on the Elder Booth's advice, he was the trainer of Edwin Booth. Having failed in health Murdoch gave up the stage and joined with William Russell in establishing a school of oratory in Boston, and they together published a book on "The Voice." It seems that the students in their school were drawn largely from the public schools of Boston. At that time these schools were holding prize contests in declamation every term. For two or three years all the prize winners were found to have had training with Murdoch and Russell. In the effort to make the contests fair to all, the Boston School Board made a ruling that pupils from the Murdoch and Russell school would not any more be allowed to compete for prizes. This act took away so much of their patronage that Murdoch and Russell found it unprofitable to continue their school. Russell remained in and around Boston but Murdoch came west and made his home in Cincinnati. Here he taught privately and, when he felt strong enough, would make tours as a Shakespearean reader. During the Civil War he was an Aide to General Sheridan. His chief duty was to entertain the soldiers with patriotic readings. When he could be spared from the front he gave readings through the North by which he contributed $70,000 to the Sanitary Commission, the Red Cross of that day. He was the greatest reader of his time and had incomparably the finest voice I ever listened to. It was of wide range, powerful, a clear ringing baritone. He was not only a great reader but an inspiring teacher, for he taught from the scientific standpoint and led one to find the

way. He had been a student of Dr. James Rush whose voluminous work on the voice was one of the first scientific books to be recognized abroad. Murdoch was fascinated with his studies and, I feel sure, far excelled his teacher in illustrating the various phases of interpretation set forth in the Rush philosophy.

S. S. Hamill, though a pupil of Murdoch, lacked the scientific spirit of his teacher, but he was a man of tremendous vigor and enthusiasm for his work, and had splendid organizing ability. It was his delight to go into a city, engage a hall, invite the public to come to his recital and at the close of the entertainment to organize a class of some fifty or more and give a course of twenty lessons in as many days, at so much per student. Every hour of the day except class hour would be occupied with private pupils. At the close of the term he would reorganize for a second course and at the conclusion of his work he and his students would give a recital. This would call forth a packed house and the instructor would receive the proceeds. "This was a way to thrive, and thrift is blessing if men steal it not." Mr. Hamill's range of territory was from West Virginia to Utah. He not only invaded towns not known particularly for their educational institutions but he was called to lecture at teachers' institutes over the middle west and taught classes in a host of colleges, universities and normal schools. In the early sixties he taught short courses two years in succession at the University of Michigan and the University of Missouri. I have recently read glowing testimonials to his worth as a teacher from President Tappan, first president of the University of Michigan, the letter bearing date of December 7, 1860, and a similar one bearing date of October 8, 1860, from Andrew D. White, Professor of History at the University of Michigan, afterwards first president of Cornell University and Ambassador to Germany. Hamill was once Professor of Rhetoric, English Literature and Elocution at Illinois Wesleyan University and later held the same chair at Illinois College.

Another pioneer who came from the East in 1868 was my valued and long-time friend Dr. R. L. Cumnock. In an interview with me last summer he informed me that the administration of Northwestern University contributed only $40 toward his salary the first year and $100 each of the next three years, and that the highest salary he ever received direct from the University was

$1,500. But he made his own salary by receiving tuition directly from students and others outside the University, who came to him from far and near for instruction. He was widely sought by lecture committees as a public reader and was for many years in charge of the Summer Courses in Public Speaking at Chautauqua, N. Y. This gave him an enviable reputation and brought many students to Evanston to be trained by him. In 1876 he organized the Cumnock School which has developed into the well known Northwestern School of Speech. But the thing that surprised me very much was Dr. Cumnock's statement that full credit toward a college degree was not given until 1915.

It was in 1877 during Professor Hamill's connection with Illinois College that I first met him at a teachers' institute in southern Indiana, where he was lecturing and giving readings. He interested me so much that I took a few lessons of him in class and private and I made up my mind to put myself under his tuition at Illinois College the following spring and during his Summer Session. It was here that I first met Robert I. Fulton, my associate and bosom friend for thirty-eight years. William Jennings Bryan was also a student under Hamill at the same time. In recent years I have heard Mr. Bryan speak most gratefully and affectionately of his old teacher and of the good he received from his training. Mr. Bryan was so stimulated to practice and took so much delight in it that he never missed an opportunity to speak in contests from the time he entered college until his Senior year when he represented Illinois College in the State contest with his oration on "Justice" and was awarded second honor. He once remarked to me, "I have been speaking on justice ever since."

It was one of Hamill's distinct contributions to our profession that he aroused his students to dream dreams and see visions of a great future for our cherished art when speech training should become a part of the curriculum of every reputable college and university.

I must digress for a moment to speak of a movement which has had much to do with the present status of college courses in speech. I refer to the organization of oratorical and debating leagues. The first of these was the Interstate Oratorical Association which was organized at Knox College in 1873, and which now embraces fourteen states. Following this was the Northern Oratorical

League, organized at Ann Arbor in 1890 to embrace six or seven of the large universities of the Mid-West. Many other associations have followed these and they have produced such honor men as La Follette, Beveridge, Bryan, Bishop Hughes, Doliver, Charles E. Jefferson, Governor Hadley, John Finley, President Burton of Michigan and President Frank of Wisconsin.

The first intercollegiate debate was between Harvard and Yale in 1892. The next year debating started in the west between Michigan and Wisconsin. You well know of the associations that have been formed since then how widely extended the interest has become among the colleges and how it has extended to secondary schools. For example, this year 197 high schools in Michigan are taking part in a debate, the final of which is to be held at the University in May. This was organized by President Immel of this Association several years ago and has been increasing in the number of high schools participating ever since.

I mention these associations because those who took part in contests insisted on thorough, systematic and permanent training in connection with their college work; courses in speech training that should count toward their college degrees. And so in the past fifty years many teachers have appeared to meet this growing demand. Many books have been written on the fundamentals of our art and upon argumentation and debate. Great interest in the drama and play production has sprung up and in most colleges has been developed in departments of public speaking.

But to come back to my story of the growth of interest in public speaking in the colleges of the Mid-West. You may be interested to learn something of the struggle my associate, Professor Fulton, and myself underwent to establish credit courses in college curricula. It will be conceded, I think, that we as students of Hamill and later of Murdoch and, with the exception of Dr. Cumnock, the first in the field in the late seventies, were destined to carry on the work so well begun by our teachers. In looking about for a place to establish a school we settled upon Kansas City. Early in January, 1879, we opened our school with eighty students from among the teachers of the city, the high school students, young lawyers, preachers and business men of the community. Pretty soon calls came from neighboring colleges for instruction, and short courses were given at the University of Kansas, Washburn College,

Park College, William Jewel College, three colleges in Lexington, Missouri, and at the University of Missouri. All of these colleges contributed students for our Summer Sessions in Kansas City. But we soon began to feel that itinerant work was not best either for the colleges or for the character of the teaching. We felt that instruction should be made more permanent and that the college field with its more uniformly trained students was the goal to be sought. To this end we alternated in the conduct of the Kansas City school so that one of us might be free to offer more thorough and more extended courses in certain of the larger colleges with which we had become associated or which might be added to the list. It was Fulton's turn first to go out. Lectureships were established by him at the University of Missouri, Kentucky University (now Transylvania) and Ohio Wesleyan University. Although there was the heartiest coöperation by the administration and the faculty of each of these institutions in urging students to join the classes, no credit was given for the work and no salary was appropriated by the Trustees. Still progress was being made, a sentiment was being created for free tuition and college credit. Meanwhile college oratorical contests were on and students were pressing their claims for better training.

After two years of itinerancy Fulton returned to Kansas City to conduct the school and I took to the road. This was in 1884. The schedule was so arranged that Ohio Wesleyan was to have twelve weeks, six in the fall and six in the spring; the University of Missouri was to have six weeks beginning the first of February and Kentucky University was to have the next six weeks. I found myself without employment from Thanksgiving until the first of February, so I resolved to visit the University of Michigan to see if there was any interest in Public Speaking there. President Angell, Dean Rogers of the Law College and Professor Demmon of the English Department were consulted and were found to be most cordial and openminded. They extended the invitation to me to open classes at once and receive tuition from students just as we had done at the other universities. Several classes were formed in both the Literary and the Law Colleges. At the conclusion of my course the President asked me to accept an Instructorship in Oratory in the English Department. I felt compelled to decline the offer because of the meager salary. So I was invited to return the

next year at the same time and under the same conditions. This I agreed to do, for I felt that the invitation to an Instructorship carried with it the great gain that full credit toward a degree would have to be allowed for the work done.

The next year I found that interest in the work had greatly increased and that the numbers taking it correspondingly increased. The President again approached me with the offer of an Assistant Professorship of Oratory in the English Department. This was a great temptation, but I felt that I could not afford to drop the other colleges where the combined tuition far exceeded that of a full professorship at Michigan. In the meantime the students of the Michigan Law College objected to paying extra tuition after having paid the University fee. So they petitioned the Regents for free tuition. This was urged by Dean Rogers of the Law College and was granted by the Regents for a term of ten weeks the following year and on the basis of a full professor's salary. Then the students of the Literary College saw no reason why law students should receive free tuition and they should be required to pay. They therefore petitioned for free tuition and obtained it, so for the fourth year the appointment came to me for one semester at an Assistant Professor's title and a full professor's salary, my time to be divided equally between the Literary and Law Colleges, with full credit, hour for hour, toward a bachelor's degree in the Literary College. It was necessary for me to give up Kentucky University and the University of Missouri in order to give credit courses in Ohio Wesleyan for a full term. This arrangement was continued for two years when in 1889 I received a full time appointment at Ann Arbor, and three years later a professorship and a separate department.

With the aid of Assistants in the Kansas City school Professor Fulton was free to give part of his time to Ohio Wesleyan University and the University of Missouri. Professor Dillenbeck, one of our associates, gave courses at Kentucky University. But it soon became apparent that the college work was far more important and desirable and because of the better grade of students, far more to our liking, so we agreed to discontinue the Kansas City school in order to devote our full time to college work. Professor Fulton was appointed to a Professorship at Ohio Wesleyan University and made Dean of the newly organized School of Oratory there, with

the understanding that he might accept a lectureship at the Ohio State University where he had already given courses. This enabled him to give three hour credit courses at Ohio Wesleyan and two hour courses at Ohio State. This arrangement continued until he found it necessary to give up his work at Ohio State University and devote his whole time to the school at Ohio Wesleyan. You well know of his work in establishing courses in these two universities, of the high character of his teaching and of the greatness of his personality. You know of the great record of Ohio Wesleyan in oratory and debate under his direction—this trainer of such men as Charles E. Jefferson, James Whitcomb Riley, Dr. Gunsaulus and Woodrow Wilson, and how the work has been ably carried on by his successor, Professor Marshman.

The work at the University of Missouri was carried on by Professor John R. Scott, one of Murdoch's pupils, who did much to put speech training on its present excellent basis there. President Brooks but recently assured me that speech training would soon become a separate department.

I have already spoken of the influence of college contests on the development of credit courses in our colleges. Three denominational colleges in the middle west, De Pauw University, Knox College, and Beloit College, charter members of the Interstate Oratorical Association, were great rivals. For many years in the early history of that Association De Pauw University, under the leadership of Professor Carhart, was a consistent winner, Senator Beveridge being one of the successful speakers. But there came a time when Knox College under the leadership of Miss Bennett, later under Professor Watkins, now of the University of California, led the Association in honors until Beloit under the leadership of Dr. Holden and Professors Lyman and Crawford outstripped them both. All these colleges had strong teachers and strong credit courses in speech, and the more recent development of the Association to embrace fourteen States and more than one hundred colleges, has, I doubt not, been a leading influence in causing all these colleges to introduce courses in oratory and debate. Normal schools and many of our high schools are following the example. The middle West has led the country in establishing credit courses and speech departments. In 1889 I was given leave of absence from Michigan to study systems in the east. I got my greatest inspira-

tion from Professor Frink, of Amherst, who was teaching a debating course in connection with English, and from Professor Raymond, of Princeton, who had the best course offered at that time in the east. Hamilton College had a wide reputation for good work, for every student was required to deliver a speech every term during his four year's course. But this is off my beat. I am talking of the Mid-West and of the larger colleges and universities, each of which deserves a chapter of its own which I hope will be written by the heads of their departments.

Briefly, public speaking at the University of Wisconsin has developed under the direction of Professors Frankenburger, Lyman and O'Neill; at Iowa, under Professors Gordon, Merry and Mabie; at Minnesota, under Professors Sanford, McDermott and Rarig; at Illinois, under Professors Adams, Halliday and Woolbert; at Ohio State, under Professors Shurter, Fulton and Ketcham; at Chicago, under Professors Clark, Blanchard and Nelson; at Northwestern, under Professors Cummock, Scott, Lardner, and Dennis; at Cornell under Professors Carson, Lee, Smith, Winans and Drummond. All these and many other colleges in the middle west and the near east have established courses with full credit toward the degree of A. B.; several of them give courses leading to the M. A. degree; and three or four toward the degree of Doctor of Philosophy, either as a major or as a minor.

In most of these colleges courses range from the fundamentals of expression, which in my opinion should be the basis of all the other courses, through two distinct lines of progress, (1) The Self-Expressional, and (2) The Interpretive.

I. Self-Expressional Courses.

(1) Extempore Speaking. An eight-minute speech every two weeks, for special occasions, based on acceptable outlines or briefs. Some good text on speech-making should be used throughout the course.

(2) Debating. Text book work, brief making, discussion of public questions by affirmative and negative teams, and by short pithy floor speeches by other members of the class.

(3) Advanced Debating. With smaller sections, smaller teams on each side, with more difficult questions and with more extended and more specific briefs.

(4) Study of Great Orators. Ancient and modern orators, but chiefly English speaking orators. Assigned topics for eight-minute speeches relating to the life, art, character and speeches of the particular orator under consideration at each recitation.

(5) Advanced Public Speaking. Examination and reproduction by members of the class of the Lincoln-Douglas and other great debates and lyceum addresses, in which the student shall find the outline and make the speech in his own language. The principal duty, however, is to prepare and deliver a forty-minute address on some vital topic of the day.

(6) The Rhetoric of Speech. Examination of models. Critical study of speech composition, with original twenty-minute speeches by members of the class.

(7) Graduate Studies. History of oratory. Literature of oratory. Various speech problems. Teachers' problems.

(8) Story Telling. Study of model stories. Composition and delivery of original stories before the class and before audiences of children.

II. Interpretive Courses.

(1) Interpretive Reading. Interpretation of standard literature. Practice in reading from the book and in interpretation from the platform of memorized selections, with occasional recitals. Such a course may be confined to a single author throughout the semester, as Tennyson or Browning.

(2) Shakespeare Reading. In which a tragedy and a comedy may be studied critically. Parts to be committed and presented before the class in the modern method of citizen's costume. Plays to be presented publicly, preferably with a change of cast for each scene in order to equalize the work among the students. Two other plays to be read and reports of them to be presented.

(3) Standard Drama. A similar course to that of Shakespeare Reading in which more recent plays may be used.

(4) Play production. To embrace practice in the presentation of standard plays both in the class room and in costume before the public. A series of such plays to be presented each semester. The purpose to develop dramatic impulse and skill in speech and action.

(5) Play Direction. In which students are given groups of players to drill and to assist in presenting plays. A kind of labora-

tory for teachers of dramatics, who expect to direct similar work in college and high school.

(6) Stagecraft. The construction and use of scenery. The use of curtains. Lighting effects, stage settings and artistic furnishings.

I shall not multiply courses in these two lines of speech instruction. Such courses are already being given for full credit in many of our colleges and universities. My purpose has been to show the growth of interest in one section of this country and particularly in colleges that I have had most to do with. It would have been beyond my range to give account of this development all over this country. Let chapters be written on the development in the East, the South and the far West by teachers in those sections. It is a history that should be recorded so that young teachers of speech just entering upon their work with ready-made positions may know what the pioneers have had to encounter in securing recognition by college authorities.

PARLIAMENTARY PROCEDURE AND FORMAL DEBATING

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AN effective interrogation was devised during the War by those ubiquitous instigators of post-War discussions, the Army psychologists. In the course of the prescribed inquiry as to the occupation and ability of individual additions to the armed force, having elicited any technical designation or high-sounding professional or industrial title which the man cared to claim or acknowledge, the recruiting officials would pop out at him the piercing query: 'Just what did you do?'' Many a professed trainer of racehorses was accordingly written down as a mere stable-hand; many a contractor, perhaps a civil engineer, as a drifting day-laborer; and many a first-class mechanic as a plumber's assistant.

The question, now of course demobilized, is to be recommended to all thoughtful people enlisting or enlisted anywhere. ''Just what do you do?'' The answer may be humiliating, but it is also wholesome.

At times it may be wholesome but not humiliating: it may be inspiring. Personal vanity and other less ignoble traits are so nearly universal that the revelations of this question were seldom admirable in the case of recruits. But especially in its application to matters of drab routine, "Just what do you do?" may now and then expose not emptiness but significance, not isolation but relatedness, not dullness but glory.

The question seems to me valuable in connection with so-called formal debating—the kind which lyceums and literary societies practiced quite steadily throughout the nineteenth century, and which in the twentieth century schools and colleges have cultivated to what may often seem an annoying degree. But in order to make clear just what I consider one is doing in teaching and in promoting good formal debating, just what good formal debating does, I must first, as my title indicates, state my view as to just what parliamentary procedure does.

I

Most people are confused if not panic-stricken as they observe the complexity and the apparent rigidity of Parliamentary Procedure. English Grammar is quite certainly more complex, but then one may, among critical strangers, take refuge in safe monosyllables or in silence. Ordinary etiquette is more complex and perhaps less intelligible, but then one absorbs the system gradually, beginning in early youth, and moreover well-intended breaches are refreshing rather than culpable. The ritual and the terminology of fraternal and religious organizations have often seemed to me more formidable, but then subjection to their authority is today voluntary. With Parliamentary Procedure it is different. The average person finds himself in youth or early adultship suddenly in the grip of a parliamentary situation, an object of contempt or derision because of some embarrassment he is unintentionally causing, and tortured by terms exhibiting little or no significance in themselves, terms which upon investigation he finds explained in only highly technical or exhaustively complete fashion. Just what does Parliamentary Procedure *do?* is what he wants to know. What aim underlies and coördinates the system, as exemplified from year to year, say in our New England town meetings, that system which occasions such awe in the inexperienced auditor, no less than such irritation in the perverse, sometimes the virtuous, auditor? Why

is it that what in some instance appears to be a rigid, unbreakable rule, a moment later can be lightly disregarded? What is it all for?

I find the phenomenon more intelligible, the forest in some sort distinguishable among the trees, by considering that the purpose of Parliamentary Procedure, what as a tool it exists to do, is to ascertain the enlightened will of the assembly to which it is applied.

The historical aspects of the case are fascinating. Parliamentary Procedure grew up in England. It is a contribution largely from the Anglo-Saxon race; and there is some question, notwithstanding its almost universal extension and adoption, whether or not it is fundamentally adapted to other races and peoples, or perhaps they to it. In Parliamentary Procedure we have an instrument forged by democracy for democracy. Your dictator or your absolute monarch, or your prisoner or slave or abjectly faithful subject, has no need for it at all. It is an instrument wrought into its present highly-developed and now seldom altered form by at least a thousand years of almost constantly momentous and painful experimentation and readjustment. It is a kind of triumph of the human intellect over the vast complexity of human nature and the vicissitudes of men and things.

But this historical aspect must not detain us now. We are interested in the system itself and in some of its details as an instrument for ascertaining enlightened will.

Certain general features of the conception of Parliamentary Procedure as such an instrument first require some comment. To begin with, calling Parliamentary Procedure a tool of democracy should at once imply that it is neither fool-proof nor knave-proof; it can be abused or misused. This need not greatly affect our notion of its value as such, however, for it can be said of most tools that they can be abused or misused. Further, although the tool is designed, as we shall see in some detail later, to ascertain the enlightened will, circumstances may result in mere will operating it; and no circumstances can insure that determined vice, having the upper hand, shall not pursue its relentless course, however enlightened it may be. In other words, democracy, operating under Parliamentary Procedure, functioning as best it can, must expect that the endorsement of posterity must sometimes, perhaps often, be withheld, cannot expect to be always right. Either because a

perverse though enlightened group carried the day or because the best enlightenment available was inadequate or mistaken, things may go wrong. Put differently, the inception and the evolution of Parliamentary Procedure constitute a stupendous declaration of faith in the principle so well phrased by Lincoln: "You can fool some of the people all the time, and all the people some of the time, but you cannot fool all the people all of the time."

II

Two practical assumptions seem to underlie the application of Parliamentary Procedure. One is that the will of the assembly is the will of its majority; that is, that the minority shall, in any case, once the vote is taken, accede, either gracefully or ungracefully, to the majority. The other is that within the fairly broad prerogatives assigned, the authority of the assembly shall invest the words of the chairman or presiding officer. The assembly never relinquishes the rôle of his superior, his creator, but except when creating the incumbent of the office anew, the assembly asserts its own authority by acknowledging his authority and submitting to it.

Where these assumptions cannot be safely made, as among highly temperamental and more or less unintelligent persons (children and youths of both sexes, some groups or types of women, and certain passionate or backward races), there can be no successful application of Parliamentary Procedure. Here perennially sways a more or less primitive absolutism. Democracy, as Lord Bryce has pointed out, must acknowledge these as her failures.

Confining our attention to the groups about which these assumptions concerning submission to the majority and to the delegated power of the chairman can be postulated, and admitting the main purpose of Parliamentary Procedure to be the ascertaining of the enlightened will of the assembly by a majority vote, we admit also the general principle upon which it is to be conducted. That principle may be stated as follows: Anything, any practice, any shortcut, which promotes or contributes or conforms to the ascertaining of the enlightened will, is good Parliamentary Procedure; anything going counter to that purpose is bad Parliamentary Procedure, "unparliamentary," inimical to democracy. The checking of mere talk, of useless discussion, to be specific, is parliamentary, salutary; the throttling of possible enlightenment, on the

other hand, is unparliamentary, disastrous. Filibustering is not permitted by good parliamentary procedure, and some day our legislative bodies will succeed in forbidding it; high-handed squelching of dealers in unpleasant but genuine truths, on the other hand, is just as unparliamentary, just as inimical to the welfare of democracy. "Is there anything further to be said? Are you ready for the question? Those in favor vote Aye; those opposed, No. It appears to be a vote. It is a vote." All that, under certain, perhaps the ordinary, circumstances, is in order, is essential; whereas, in certain still more exacting circumstances, the formidable Parliamentary form known as the Previous Question, or a high-handed creation of sufficient peers to establish a majority, may be essential to the progress and the safety of democracy; and, under other circumstances, all the ends of democracy and consequently of Parliamentary Procedure, are served by having the chairman state, "Unless there is objection, that will be done,"—no discussion, no vote. The enlightened will of the assembly may indisputably have been ascertained in each case.

This suggests the degrees of discrimination which a skilful chairman must be expected to display. It also suggests comments on the types of audiences and of situations which may appear and which make now one, now another, of these possible parliamentary forms appropriate or necessary. We shall proceed at once, however, to some of the details of Parliamentary Procedure when considered in the light of the definition and of the general principles laid down.

The core of all parliamentary practice is of course the motion. Presumably it developed in a very primitive stage of progress in self-government. The will of the assembly is inconceivable, certainly non-ascertainable, except with respect to some specific proposal. Democracy functions through the motion.

An assembly already enlightened would require simply the proper motion in order to ascertain what it wished to do. The chairman in this situation needs to know little of Parliamentary Procedure. It is the assembly which does not know, does not as a whole have genuine acquaintance with the matter in hand, which is made up of members, some indifferent, some bitterly partisan, some soberly well-informed, some perverse, some absurdly idealistic, some positively vicious, in short, the average assembly, which really

needs Parliamentary Procedure if its enlightened will is to be ascertained. Then comes into play that varied and often senseless-appearing array of provisions concerning amendments, privileged questions, precedence, appeals from the chair, and so forth, elaborately evolved in the progress of the centuries during which men have been learning to rule themselves, to manage their own affairs, because they have been impressed with the importance of having the vote, when taken, genuinely represent the enlightened will of the assembly.

III

A handbook of Parliamentary Procedure would of course be out of place here, and there is space for analyzing in this connection but one of the various abstruse provisions which appall the observer who lacks a definite conception of the function of Parliamentary Procedure. Take the so-called Question of Consideration. This feature of Parliamentary Procedure provides that immediately upon the introduction of a motion by some member of the assembly, before open deliberation of the motion has begun, a member opposed to having it discussed at all may "raise the question of Consideration." The chairman is thereupon obliged to put to the assembly the question, "Shall the proposed motion be entertained or considered by this body?" Parliamentary Procedure permits no debate on this Question of Consideration, and a two-thirds vote against consideration is sufficient to result in dropping the proposal at once and entirely. The same net result is often secured by awaiting in vain a seconder of the original motion. How is this practice connected with the prime function of Parliamentary Procedure in ascertaining the will of the majority?

In the first place, lacking this provision, every assembly would be at the mercy of every crank or non-expellable fool who might be present. If any proposal, once broached, had to receive the conscious and extended, even the serious though momentary, consideration of those present, all sorts of evil consequences might follow. The unwelcome proposal may embody the highest wisdom, judged absolutely or ultimately, but if to the assembly almost to a man, and at the moment it is presented, the proposal be intrinsically and definitely unwelcome, it is useless to discuss it. The no-debate feature of the question of consideration is in point here. If the importance of the proposal is not at once suspected by at least a third

of those present, or if not another individual cares to back the mover of the proposal, surely there is little likelihood of having any discussion of it made effective.

Yet it should be noted how important it is that all in the assembly perceive the function and the value of the Question of Consideration. Assemblies in which this device could be employed to advantage or in which it is sometimes misused, can never function perfectly until the Question of Consideration in all its features is as familiar as a motion to adjourn.

See, moreover, what a weapon the Question of Consideration becomes in the hands of an unscrupulous and overwhelming majority. Effectively employed for their purposes, the small minority disagreeing with them on any issue, a purely political or factitious issue, perhaps, might as well be gagged or not attend the assembly at all. A minority proposal, its source recognized, and down comes the Question of Consideration and the guillotine of an adverse vote. The decision may in this case prove eternally wrong, but who can say that it is not the will, the enlightened will, of the majority?

IV

In general, to be sure, the various provisions of Parliamentary Procedure, as implied above, seem designed to insure the minority an adequate hearing. The point is a fairly impressive one, reassuring as to human nature in a democracy. Surely in the primitive days the ins must quite regularly have been more impressive than the outs; the meetings must almost invariably have been difficult to stampede against their accustomed leaders—no false hopes, in other words, can consistently have been indulged in by minority leaders. Yet we find our deliberative forbears willing to say in effect: "I don't believe his scheme is worth a continental, but—let him have his say." And we have the spectacle of the minority being provided, solely through the operation of such wholesome and highly virtuous motives as prudence, common sense, and a love of fair play, with the complete arsenal of weapons such as appeals from the chair, questions of order, and those delicate baits to be offered in turn, if necessary, to prospective adherents—amending, laying on the table, committing, postponing to a time certain, postponing indefinitely, and voting No. Truly, though the majority be wilful to the end, if at the end it be still unenlightened, not aware

of what its action signifies, the minority has been either faithless to the truth as it sees it or ignorant or clumsy in the handling of this tool of democracy known as Parliamentary Procedure.

That, indeed, is the important disclosure made by a study of Parliamentary Procedure. Two prerequisites, in other words, for its successful employment in any perplexing situation are these: Such enlightenment as may be available for the assembly must be brought to its attention—persons with the facilities and the courage to impart their information or their wisdom are indispensable; and, further,the possibilities of this tool of enlightenment, Parliamentary Procedure, must be as fully grasped and as facilely employed by the minority for its purposes as by the members of a vicious or blustering majority for theirs. In other words, the enthusiasm and the alertness of an actual or a potential minority must be tremendous—not that they may in by any means all cases ultimately win the assembly to their way of thinking, but that the assembly when it comes to vote against them may do so with open eyes, knowing perfectly well what it is doing. The will of a perverse assembly cannot often be changed, but the assembly can virtually always be made aware of its perverseness.

Here is where most progress can at once be made in the employment of Parliamentary Procedure by our democracy. Our sporting instincts mislead us here. They tell us that when defeat is certain, it is best to acknowledge it by keeping still, to let the sure victors have their way without more ado. And the enlightened minority habitually subsides without a genuine attempt to prepare for an early or hasten an ultimate reversal by showing the sullen majority exactly what it is doing. The *duty* of a minority, without obstructiveness, to see that the majority does what it does with its eyes *open*, is too often shirked.

V

It should now be obvious that in operation the feature of Parliamentary Procedure indispensable to progress, is enlightenment. Were the preconceived or the habitual action of an assembly automatically to prevail, most of the Parliamentary forms would still be useful, but the resulting action would be a foregone conclusion, uniform, dead. It is the sharing of information, the eliciting of the collective wisdom, the endeavor to have only the fittest among con-

flicting ideas survive, which really counts—even though, let it be repeated, in dealing with a particular question the path revealed by that collective wisdom is not followed. Just contemplate what civilization owes to the discussion of motions, including investigations and reports by committees; just imagine how distinctly the soundness and the rapidity of future progress in civilization turns upon the integrity of these discussions as they are conducted from day to day.

And this is debate, debate genuine and indispensable in our best committee meetings and hearings, in our legislatures and our Congress; but genuine and indispensable likewise in every newspaper, Pullman smoker, country grocery store, and organized gathering. A distinguished and picturesque assembly may formally establish rules concerning the curbing of the warlike spirit, but it is really, in modern times, the gradual, often informal, but stupendously irresistible progress of public opinion created by agencies, discussions, some of which I have mentioned, which actually enacts them.

VI

How is formal debating related to debate in this broad sense? In a word, it isolates the process of enlightenment and furnishes intensive practice in conducting it. It concentrates attention, not upon Parliamentary devices or wiles, but upon the balancing of ideas, interpretations, significances. It further provides extraordinary incentives for being thoroughly well-informed and for taking abundant forethought concerning the whole matter. Its worst feature, from this angle, is that, superficially at least and in contrast to the Town Meeting or committee debate, it commits its participants to ultimate disagreement whatever the degree of enlightenment attained by the discussion. The field of well-scrutinized enlightenment, nevertheless, is the native heath of the experienced formal debater.

As technically related to Parliamentary Procedure, what formal debating does is (1) it limits business to a carefully framed motion; (2) it regards the motion as unamendable; (3) it restricts discussion in competitive fashion to certain selected speakers, usually the same number on each side; and (4) it substitutes for the vote of the more or less irresponsible assembly (always under-

stood to be present) the vote of selected judges who will subject themselves to the competition principle.[1]

Historically the long and the short of formal debating is that young men of the nineties seized upon a rather spineless, mock-assembly kind of debating in which a high degree of arrogant self-esteem seems to have been essential to an individual's progress in the art, and these young men, by introducing competition and through judges a kind of victory, made a game of debating. Loyalty now accomplished what had before required personal pride.

Yet the change was not unaccompanied by disadvantages. The fine thing about debating as a game is that is provides a sufficient incentive for extensive, exhausting preparation, earnest, realistic practice, and spirited performance to the full extent of one's knowledge and powers. After all, debating is but a device for securing practice in deliberative public speaking, but it succeeds in making its participants forget that it is a device. The dangerous thing about debating as a game is that it may lead and often has led its votaries to forget that it is anything else. Competition, victory, as indicated by the vote of the judges, these things regarded out of their proper connection with the tacit parliamentary situation, make of debating one of the most sordid of sports. The exercise of wits for purposes of deception and for purposes of discovering and exposing deception, commands adequate sanction in the realm of physical sport, and indeed in certain indoor mock-physical contests, including bridge, chess, and tit-tat-toe. In the realm of public discussion of such matters as are appropriate for discussion there, deception, speciousness, not to mention positive and directly constructive falsehood, however serviceable any one of them might be towards winning the particular contest, certainly jeopardize not only the sport itself but also the morals and the intelligence of the persons participating in it. It would train them in demagoguery.

Looking at Debating in the light of its relation to Parliamentary Procedure, its guiding purpose seems to me to be this: to secure the vote of the judges (who are essential for the sake of competition) by an argument or an appeal such as would win the approval of an entire assembly of intelligent persons, and one more-

[1]This statement obviously comprehends only the method of judging which is still regarded as standard. It can readily be modified to include the more novel practices being followed in various places.

over which would be endorsed by them upon sober second thought; to anticipate, in short, the ultimate decision, the approval of posterity, of history. So conducted, on both sides, it is hard to see how any nobler intellectual enterprise could be engaged in; further, how any more chastening, more uplifting, or more strenuous form of competition could be devised.

VII

An impertinent, even an impossible endeavor, this seems to many—this attempt to anticipate the approval of history. But is it not what organizations of all sorts, from the humblest local society to a modern vast democratic nation, are called upon to do at every turn? Questions, sometimes successively, sometimes simultaneously, often of the greatest importance, press upon these organizations, demanding a decision. The wisdom available for their decision is always less than omniscience, usually woefully less. Yet the questions must be decided, with what wisdom, what ability to anticipate the judgment of subsequent meetings or generations, the assembly can muster. And the tragedies in this field are due far less frequently to lack of information, of wisdom, than to failure to utilize, to make effective, information, or wisdom which is available.

For these questions are seldom such that a wise conclusion of the whole matter is obvious. When it is obvious, the business in hand involves no problem, is not a question. Nor does a right decision establish itself merely by being presented. Its rightness, its superiority, appears from its capacity to withstand criticism, attack, from what Emersonians might call "hard attrition of truth with truth-seeming error." That means a hearing of the whole matter, it means debate. Leaving decisions to experts is all well and good in some fields; cool contemplation in a study is often essential for determining the wise or right course in one man's mind or a few men's minds. But on many matters, perhaps most matters, this vast experiment we call democracy, can be carried on safely only when the people themselves understand and decide, act and do not delegate. The contest between truth and near-truth, neither yet fully recognizable for what it is, must be presented before it. And in the process of presentation and elimination, the responsibility resting upon the near-truth side is no less definite, no less weighty, than that upon the truth side; for, let it be repeated, the truth for

its establishment requires an adequate presentation of the near-truth.

VIII

Just what is one doing, therefore, in promoting good debating? He is, I believe, increasing the number of citizens with a sense of what characterizes wise actions and decisions, and with an inclination and a qualification to assist in the important task of increasing the probability of just decisions, through insuring that the will of the majority, when it is ascertained, shall be a will provided with the maximum enlightenment. So much of information and wisdom available in every assembly remains latent; so much of not very abstruce error remains unexposed. The presence, in each assembly, of a large proportion of debaters will insure, not that any among them shall prove startlingly wise or gifted with marvelous insight, but that the process of evolving the truth shall be carried on as effectively and as completely as those present can be expected to carry it. It may be truthfully said, I believe, that the ideal of democracy, the stupendous but creative assumption upon which it rests (an assumption hardly less magnificent than the idea of God!), is that every citizen may be and should be: intelligent, well-informed, sensible, and able and inclined to contribute from his knowledge and his thinking toward the decision of every question which comes before the units of which he is a part.

Debating, in short, seems to me a device for securing training in public speaking through the discussion under competitive conditions of a single, unamendable motion, as if before a deliberative body. And such discussion, such a method of deciding important problems, is a proper object, indeed an important aim, in our education, an indispensable feature of good citizenship, indispensable as a barrier against fatal retrogression and equally fatal revolution, the only real guarantee of proper conservatism and of sound progress.

ANALYSIS OF A DEBATE ON EVOLUTION

INA PEREGO
Rockford High School

NOT long ago, a debate on: "Resolved that the theory of Evolution is proven to be true and should be taught in the schools" was delivered at a western university by a fundamentalist minister and a professor of Philosophy. I eagerly anticipated this debate for I desired to make a special study of the ethical persuasion of the two speakers. But as the occasion fairly bristled with features that would be of interest to the student of oratory, the following discussion exceeds the limits of the previously chosen subject. It considers the character of the audience, its reactions, certain technical features of the speeches and the ethical persuasion of the speakers. The term "ethical persuasion" is used by Aristotle to mean the appeal made by the personality and character of a speaker quite apart from his logic.

The hall was filled. Composing the audience were people of middle-age, those past their early youth, and a generous minority of bald and white-haired men and women. The young were most of them students or former students of the university; among the older people were to be recognized prominent members of the faculty. A large number of Jewish people were present, many of them being members of a Liberal Club under whose auspices the debate was conducted. Men were obviously in the majority. As a whole the audience was above the average in intelligence, but not a typical university audience, for one must allow that an indefinite number of those who were active members of churches in other parts of the city must have visited the University for the first time in order to hear and give their support to the visiting representative of the church.

An air of informality and lack of reserve prevailed, as indicated by the loud murmur of highly inflected conversation. Growing impatient over the delay in starting the debate, the audience broke out into applause several times. Finally they gave way to clapping in unison like an undisciplined high school assembly. Upon

the appearance of the Jewish presiding officer and the speakers of the evening, the applause became enthusiastic.

The professor was a comparatively young man of slight build clad in a business suit of grey-mixture, and unprepossessing in appearance. The minister, a white-haired man of impressive stature was clad in white flannels. Before either man uttered a word, it seemed that with respect to appearance, the ethical persuasion of the minister would be stronger than that of the professor.

Aside from treating his audience with candid respect and tending seriously to the business of making his position on the proposition quite clear, the professor made at least one effort to increase his popularity. At the beginning of his first rebuttal, after his opponent had received a prolonged ovation, he admitted that he too was warmed by the fervor of the previous speech, and that he was aware there might be few amens for himself when he had finished what he had to say. He then proposed to discuss the proposition dispassionately. The applause which greeted this suggestion to his sympathizers took on the emotional quality of that which had gratified his opponent a few moments previous.

In order to strengthen his hold upon the audience the minister made several manoeuvres. Among other personal references, he established his prominent connection with the Fundamentalist movement by saying: "I was present when the movement was born." Again he referred to the movement "of which I happen to be the secretary." He described a conversation between a young woman teacher and himself when both were on their way to a football game. As a teacher of science she defended the theory of evolution whereupon he opened an argument with the words, "I am going to dispute it, successfully too as you shall see." The word 'dispute' most fittingly describes the general tone and manner of his delivery during the debate. At another point, he remarked that at previous debates of his, from five to forty people were of the opinion that he had defeated his opponent. His emphasis more than once seemed to spring from a desire to come out victorious over his opponent rather than to impress the audience with the moral danger of teaching the theory of evolution.

Humor he employed with a double edge—to amuse his audience and to place his opponent in a ridiculous position, with the possible motive that the professor's anger would be aroused to such an ex-

tent that he would lose control of his argument. At any rate to the latter's account of the development of the human embryo through its various stages, as analogous to the development of the human species, the minister replied (attacking sociologists as authorities): "Some people never get past the stage of fish." In his next remark he implied that philosophers belonged to the same category, aiming in no subtle terms at his opponent. The audience laughed. Why? Possibly for more than one reason. Did he strengthen his hold upon the audience because he succeeded in making them laugh?

It is said that to take one's audience into one's confidence on occasions tends to increase their goodwill. The minister tried this when he admitted his failure to be invited to speak at any university in spite of his close proximity to one for twenty-nine years and of his contributions to the endowment of another. His appearance now was due, he continued, to an invitation, not from the faculty or officials, but from a student organization. To exclude all Fundamentalists from the university chapel and to deny to the students the privilege of hearing both sides of the question appeared to him he said, as a narrow-minded act. This confession no doubt aroused the sympathies of his friends in the audience. However, to reveal a slight or "carry a chip on one's shoulder" has had, in the experience of many, the opposite effect of estranging those who are confided in.

In reply to this confidence, the professor said that Modernists had been refused opportunities of presenting their case in churches committed to the Fundamentalist doctrine, but that Fundamentalists were welcomed at the University for the University relied upon the good judgment of the students to distinguish the false from the true. As a representative of the faculty, the professor then and there welcomed his opponent in their midst.

Such were the conscious attempts of both speakers to gain the confidence, respect, and goodwill of the audience. Other factors either unconscious or beyond their control also operated for or against them. For instance, the minister revealed something of his temperament when he said that the farmer probably sold a mare to the "poor city boob" for a mule. The professor, by nature a philosopher, and given to introspection, lacked the objectivity and concreteness of the minister, as he paced up and down the stage, thinking aloud rather than forcing his ideas down the throat of his

audience. Occasionally, however, he addressed a very definite challenge to his opponent, acting it seemed as an intermediary between what he conceived to be the needs of the audience with respect to the problem and his desire that his opponent satisfy these. His simplicity of delivery, modesty, and sincerity all in all carried intellectual conviction. The minister, with flashing eyes, voice vibrating with aggressiveness, and rapid-fire speech compelled attention and an emotional response which was either very friendly or positively hostile.

In his last rebuttal speech, the professor showed that he was far more concerned with the future reflections of the audience after the debate was over than with his triumph as a skilled debater, by cutting short the final refutation of his opponent's statements in order to present several additional thoughts for their consideration.

The minister, at the end of the debate, arose out of order, made a few more remarks and then asked for a decision on the merits of the debate. The audience meanwhile had risen and were preparing to depart when some one as he passed out, roared gruffly, "The debate's over."

In reply to the minister's request that the question be put to vote, the presiding officer explained that a rising vote at the close of the debate would mean little, because no vote had been taken prior to the debate. Had this procedure been carried out, we might have had some measurement of the persuasiveness of the two speakers. In its absence, no generalization would be reliable. All that can be said is that the applause for the professor started out as a conservative but steady endorsement of his speech, an intellectual appreciation in fact.

The enthusiastic applause in rapid tempo that first greeted the minister was an emotional response. Observing the audience as they applauded I noted that they were divided in their sympathies almost as definitely as a football audience. When the Modernists sensed that the Fundamentalists were supporting their representative more warmly than they themselves were supporting theirs, they overcame their reserve and thereafter applauded as vigorously as they could.

The audience as a whole gave alert, eager and constant attention to the speeches. It did not appear that there were any lukewarm persons who were uncertain of their beliefs. In other words

the audience was made up of radicals strongly biased one way or the other.

Of greater value than these general reactions would be a large number of individual reactions as direct, first-hand evidence of the persuasiveness of the two speakers. The half dozen reactions which I was fortunate enough to secure do not permit of any generalizations but they are at least representative of the varied types of people who attended the debate, and include both Fundamentalists and Modernists.

A student of the Divinity School made the following comments: "The professor was a gentleman; his opponent was vindictive, and side-stepped every challenge. His hypothetical instance of the egg laid in a barnyard was non-essential, nonsensical, and beside the point. Suppose he won a majority vote on the debate, would that vote a fact out of existence?"

Said a student at my back, "Darwin has been dead seventy years, evolution has been taught for fifty years and here we are debating the fact of evolution."

Another professor of the University who attended the debate, reported in an interview that while he regarded such debates as unprofitable because of mud slinging, this one rose above his expectations. He added that a Fundamentalist apologized to him profusely after the debate for some of the minister's statements.

An elderly man, well-read but not a college graduate, who adheres firmly to the Fundamentalist doctrine, expressed himself as being dissatisfied with the defense made by the minister and displeased with his attitude. This man insisted that if a keen scholar were to investigate both theories, he could work out an almost irrefutable defense for one of the basic principles of Fundamentalism, namely the origin of man as a distinct species whatever may have been his development since.

A mature graduate student of Psychology and Education, who has closely observed people for many years, stated that in her opinion both speakers might have expressed themselves in more scientific terms without loss of comprehension. In the effort to simplify their thoughts they did not supply certain scientific data that many desired. Further, she believed that no one in the audience who had definite convictions on the subject before the debate started was converted by either speaker. The debate instead of modifying

the beliefs of those who attended served only to strengthen personal bias, prejudice, and previously reasoned out beliefs.

These are sweeping statements but were applied to this particular debate and not to be construed as applying to any and all debating. If they seem unreasonable, consider the following statements of Mr. Winans: "It is folly to try to change a fixed belief in a single speech; unless it has already been much weakened. It is a mistake to suppose that men necessarily hold most firmly their reasoned beliefs. A reasoned belief is rarely imbedded in habits of thought and in emotional association as the accepted belief."[1]

That the Modernist by force of good logic would seriously weaken the beliefs of the Fundamentalists, rooted as they were in past emotions and associations, could hardly be expected. It follows that the Fundamentalist could have disturbed the *reasoned* belief in Evolution with greater ease, but only by virtue of superior reasoning. But his strength did not lie in the excellence of his logic. Therefore he too failed. It is conceivable that he might have overturned a reasoned belief by arousing certain sentiments and emotions, such as love, sympathy, spiritual aspiration, moral responsibility for the future welfare of society, etc. But his emotional appeal consisting of skillful verbal thrusts was largely unsympathetic and addressed to the sense of humor, the pleasure of witnessing a fight.

Another minister in his newspaper report the following day reviewed the more theatrical aspects of the debate: "The Fundamentalist speaker tossed a quarter in the air and said, 'If it were not for the law of gravitation the quarter would go up instead of down. Show me any similar proof of evolution.' He declared that the belief in a brute origin of man led to brutish conduct. He laid the crime of Leopold and Loeb to the reading of Nietzsche.

"The Modernist said only evolution could enable an intelligent person to believe in the Bible which shows a tribal god exhibiting cruelty in the old testament and the character of Christ in the new. He quoted from John Wesley and other divines as believers in evolution.

"The Fundamentalist said the truth of the Bible, which says God made seed to produce after its kind, is still in evidence. 'A

[1]Public Speaking, p. 275.

litter of pigs,' he said, may show variety but no pig ever gave birth to puppies. ''

The quotation on 'pigs' is typical of the minister's use of reductio ad absurdum argument. In the course of the debate, I developed a strong aversion for this type of argument, which not only fails to prove anything, but antagonizes those of opposite belief and appears to some judicially minded persons as a sign of weakness, an inability to answer an earnest argument with superior logic. Such a device may be effectively employed to annihilate some trifling point that has been over-emphasized by an opponent. Further than that, I question its efficacy, since many attending circumstances and conditions that are vital to the proposition are necessarily suppressed for the sake of the absurd analogy. This is not an adverse criticism of introducing the spirit of play on occasions as do the Cambridge debaters. But the playful inuendos may with more reason be confined to descriptive portions of a speech or to personal episodes, providing the joke is on the speaker rather than his opponent.

Finally the debate afforded an interesting contrast in manners of delivery. Practice in debating seems to develop the 'argumentative manner' far more strongly than the art of indirect suggestion. This is to be deplored, for most people dislike prolonged argument especially in private life. The argumentative manner was characteristic of the Fundamentalist minister, who became extremely aggressive at times. The professor used the indirect method of questioning, of discussing, and occasionally used figures of speech. Mr. Winans makes the following reference to the two manners: ''Belligerancy is particularly unpersuasive, as well as usually unjust. Conceal it as much as one can, there is still in argument an attempt to overcome that provokes resistance. In candid minds this is largely offset by their loyalty to truth. But it is quickened by the attitude we call 'argumentative especially if there is a touch of triumph in it. We dislike one who relentlessly proves us wrong and himself altogether right. Better than to argue sometimes is just to describe the conditions to which your proposal relates.''[2]

The professor's use of the expository manner may be seen in the following statements whereby he attempted to establish common

[2]Public Speaking, pp. 258-260.

bonds between himself and his audience: "There is nothing atheistic about the theory of evolution. Admitting that this chair is made by tools does not deny the existence of a carpenter. To admit that we have grown to maturity from a single cell does not deny that there may have been a divine hand in it. We are all in agreement that religion be perpetuated; religion is incurable and desirably so. Comfort, security, and peace are a normal human craving. I too would resort to religion if an irreconcilable conflict existed—provided the religion were sound. But are science and religion irreconcilable? This can be proved only in case no single individual has been able to reconcile the two. It is obvious that many people have done so. . . . I share the earnest interest of my opponent in safeguarding the conditions under which the young grow up. I would protect my own boys and girls from such dangers. If the teaching of evolution were immoral, the children of scientists would be the first to show the evil effects. . . ."

All in all the professor was fair, courteous, respectful (especially to his opponent), modest, pleasant, not patronizing, self-controlled, tactful, sincere, and logical—yet it is doubtful that he converted a single Fundamentalist to the Modernist point of view. But the debate was not futile for it stimulated thinking and has provoked reflections that still persist in the minds of many who attended. A few persons may in the future change their own minds as a result of having heard this debate.

KEEPING THE CLASS ALIVE

LIONEL CROCKER
University of Michigan

IF the class in Public Speaking is not the most interesting on the campus, there's something wrong. If students over the fraternity board say that Public Speaking is a waste of time, there's something wrong. If courses in Public Speaking are over-run by "pipe" seekers, there is something wrong.

I wonder if all too much of the aimless procedure of classes in Public Speaking is not due largely to faulty organization of the class time. I wonder if most of the legitimate dissatisfaction with

courses in Public Speaking cannot be traced to a haphazard program. And I wonder if it isn't for the same reason that students pick Public Speaking courses for "snaps." I wonder if we teachers do not fool ourselves by depending altogether too much on "inspiration" for class room programs. I am under the impression that a hard and fast charting of the time for the semester will do much toward putting Public Speaking classes on solid ground.

Of course inspiration is a very important factor in the conduct of the course. But I believe it can be indulged in too freely and to such an extent that it becomes dawdling. The teacher, not to say the class, ought to know months in advance exactly what is going to happen during every class hour. The last minutes of the hour will be rescued from being enervating. The teacher's class book can well be plentifully plastered with calendars and class programs. In this way each student will be sure of his maximum time on the platform. If there are nineteen weeks in the term, and three hours a week are given to Public Speaking, there are fifty-seven hours, or about 2850 minutes. There being eighteen students in the class, each student will be on the platform 160 minutes. I have gone into these rather unnecessary details just to bring to our attention what can be accomplished by good planning. The teacher is surely teaching poor Public Speaking tactics if through poor organization he wastes the time of the class.

The student will long remember the neat working of the class after he has forgotten how to wiggle the little finger in the medium oblique supine. I am reproducing a program used for a class in the Study of Great Orators. It gives the student at a glance his task for the entire term.

Keatly knows that on November 7 he has the oration, that on January 11 he has the topical speech, and so on.

Such a program is easily adaptable to any class in Public Speaking. Such programs can be mimeographed and put into the hands of all students. The students can paste them in their books thus insuring the class against the time-worn excuse, "I didn't know what the program for today was." One program can be published in the campus newspaper. This gives a chance for the campus as a whole to see what is going on in classes in Public Speaking. Such publicity is a good tonic to a class. Put a program on the bulletin board. Everyone knows what is expected of

STUDY OF GREAT ORATORS

Date	*Orator*	*Oration*	*Top. Sp.*	*Brief*	*Discussion*	*Declamation*	*Book. Rev.*
Nov. 7	Chatham	Keatly	Stevens	Jackson	Werner	Lenske	Thompson
" 9	Burke	Rafferty	Treble	Knapp	Wall	Roe	Maeder
" 12	Fox	Steiner	Rowe	McIntosh	Thomas	Taylor	Nylund
" 14	Pitt	Stevens	Jackson	Werner	Lenske	Thompson	Keatly
" 16	Erskine	Treble	Knapp	Wall	Roe	Maeder	Rafferty
" 19	Sheridan	Rowe	McIntosh	Thomas	Taylor	Nylund	Steiner
" 28	O'Connell	Jackson	Werner	Lenske	Thompson	Keatly	Stevens
" 30	Bright	Knapp	Wall	Roe	Maeder	Rafferty	Treble
Dec. 3	Gladstone	McIntosh	Thomas	Taylor	Nylund	Steiner	Rowe
" 5	Henry	Werner	Lenske	Thompson	Keatly	Stevens	Jackson
" 7	Hamilton	Wall	Roe	Maeder	Rafferty	Treble	Knapp
" 10	Clay	Thomas	Taylor	Nylund	Steiner	Rowe	McIntosh
Jan. 4	Webster	Lenske	Thompson	Keatly	Stevens	Jackson	Werner
" 7	Everett	Roe	Maeder	Rafferty	Treble	Knapp	Wall
" 9	Lincoln	Taylor	Nylund	Steiner	Rowe	McIntosh	Thomas
" 11	Phillips	Thompson	Keatly	Stevens	Jackson	Werner	Lenske
" 14	Beecher	Maeder	Rafferty	Treble	Knapp	Wall	Roe
" 16	Brooks	Nylund	Steiner	Rowe	McIntosh	Thomas	Taylor

1. Lectures to Nov. 2.
2. Pronouncing contests Oct. 26, Nov. 5.
3. Declamation contests, Nov. 21, Dec. 12, Jan. 21.
4. Written quiz, Nov. 23.
5. Book Reviews, Nov. 26, Dec. 14, Jan. 23.

everyone else. And what is more, the dear teacher will not fall out of bed some morning during the middle of the term and scratch his head and vainly wonder what under the sun the class will do that day. Nor will he have to glance hurriedly through a magazine between bites in search of a thought-provoking article. No sir, none of that! On that morning in the middle of the term, or any other morning for that matter, he goes to the class with firm step and smiling face for he knows exactly what is going to happen. So does the class. The program has been in preparation the whole term. It has not been cooked up over night. It will be good.

Now after the class has been organized, the teacher in self-defense must invent ways and means of keeping the class alive. The teacher must contrive to conserve and augment that precious something that led the average serious student to enter his class. There is one simple way we can do this. We teachers can live up to our promise and teach PUBLIC speaking rather than CLASSROOM speaking. We can keep our promise made in the university catalog. Let me explain what I mean. After the first few meetings of the class, everybody gets everybody's else number. The class knows that Smith is brilliant but tongue-tied, that Black is not so brilliant but has a gift of gab, and so on around the class. After the class has been going a week or so, something very important to the success of a Public Speaker is lost. The class does not sit up and take notice when Smith steps on the platform. They know him too well. He's old stuff. Now it is up to the teacher to get around this situation. This can be done easily. By coöperating with another instructor two more sections of students can be combined so as to form one large audience. Smith has a better chance with this audience because they have not found out his limitations. Fresh faces, fresh voices, fresh clothes will renew the spirit of everyone.

Such meetings are best arranged for seven o'clock in the evening. Such a time frees the rest of the evening for study, or later engagements. The program can be made to last an hour. One can easily see the many advantages to be gained from such a meeting. The student gets the reaction of a PUBLIC audience and not the apathetic appreciation of the speech-worn classroom audience. He gets the sweet taste of genuine applause and not the disheartening tolerance of perfunctory classroom applause. He gets, perhaps for the first time in his life, the indescribable feel of a new power in

himself. And if he does get this feel, the work of the teacher in arranging the meeting will be amply repaid. He'll work hard to improve.

And for the teacher a different light is thrown on all the students. The teacher will see this and that personality which had apparently no charm for the classroom audience winning its way into the favor of the public audience. This discovery of new personal assets in the class will tend to make the teacher more tolerant and sympathetic, also more discerning. This is a time when the teacher can make new appraisals. He will find new enthusiasms for students who had failed to interest him very much before. Also the teacher will not find himself hoping that the student will make a mistake so he can correct him. He will not be looking for this and that picayunish mannerism to criticize. He will not try to make his students too perfect. By becoming one of the audience he will lose his teacherish attitude and he will see through his new eyes many of the really big fine things about his charges. He will be able to extend encouragements in directions that had escaped him before. The audience, the speaker, the teacher will rejoice ten thousand times at the results of one of these combined meetings.

The audience will be more appreciative than the teacher or the speaker if such a thing is possible. The students will welcome the relief from the blackboards, chalk dust, and formidable benches. That sheen which each of us has for each other at first meeting is not rubbed off by familiarity. The change of meeting time is enjoyed. In fact the meeting is more like a normal gathering of individuals in everyday life who have met to listen to a speech. The atmosphere is better, more conducive to good speaking. The beauty of it all is, too, that it costs nothing save a little ingenuity and effort. And the Public Speaking teacher has a lot of these two!

Another ordinary life situation which will relieve the tedium of the classroom can be easily produced. The teacher can plan to have the last round of speeches repetitions of a former class speech. What I mean is just this. Often in life a busy Public Speaker must re-give material. He finds that he does not have time to construct a new speech every time he has an engagement. The teacher can imagine a like situation in class. And he can be sure the class will not object. It will lighten their work and it will give the teacher the right to expect better, more concentrated work on what they

do do. The teacher, then, may have the student repeat his best speech before another class. This speech has had time to mature. It has grown since the last time it was given. It will be a good speech. The speaker knows what parts of his speech are more effective than others. He can give more thought to the reaction of his audience. He can rearrange his material in the light of his experience so that his climaxes show up better. The class enjoys this assignment very much because it is far above the average round of speeches in quality. Then, too, there are new faces on the platform. In a word, this experiment is valuable because it teaches the student to re-use material—an exercise which, if he does any speaking at all, he will have to do often in life.

I firmly believe that if the teacher of Public Speaking sets himself to the task of building a program at the beginning of the term, and if he will then turn all his attention to ways and means of stimulating and retaining interest in the class, he will have no difficulty in keeping his class alive.

CHILD GUIDANCE

SMILEY BLANTON
Minneapolis Child Guidance Clinic

The Minneapolis Child Guidance Clinic was organized in September, 1924, with a staff which includes a physician, a psychologist, and three social workers.

The primary function of the Child Guidance Clinic is to present to parents and teachers the fundamental laws of mental hygiene so that the average, normal child will develop in a healthy manner.

The relation between mental and physical hygiene is not clear to everyone. It is generally realized that physical hygiene deals with the laws of health as applied to the body. The meaning of mental hygiene, however, is not so generally understood. Many people think of mental hygiene as dealing solely with individuals suffering from some mental disease; or they think of it as referring to some program of treatment or education of the feeble-minded.

Mental hygiene does concern itself with these matters, but this is only a small part of the work of mental hygiene.

Mental hygiene deals with the laws of the mind whereby a child is able to adjust himself in a healthy manner to the world in which he lives. It teaches us to understand those emotional forces that make for success or failure in each individual life. It helps us to understand those deviations of conduct which we call delinquencies or crime; it helps us to understand the nervousness, the fears, the moods, the irritabilities, the eccentricities, and the speech defects of children which so often cause failures in life. It helps us, also, to understand social failures—people who fall out with society and become unconstructive radicals; and fanatics—because they have some mental conflict which they cannot solve.

It is necessary to understand the laws of mental hygiene if we are to remain healthy mentally. These laws are just as definite, and just as clear-cut, as the laws that deal with physical hygiene. The human infant is naturally selfish and self-centered, trying to get what he wants by every means in his power. This is normal; but as the child grows older, he must be trained to consider not only his own desires, but also the desires of others. He must learn to adapt himself to the needs and wants of society—to cease centering his emotional and mental life within himself.

Tommy, aged five, had never been taught to modify his childish impulses in such a way as to get along with other children. When he played with other children, they always had to play his way. When the rest of the group wanted to play Indian, he wanted to build a house; and when they wanted to plant a garden, he wanted to play train. As a result of this selfish attitude, the other children wouldn't play with Tommy. Not long ago, I saw Tommy running down the street, crying bitterly, with five little boys running after him and throwing stones at him. I stopped Tommy and said, "What's the trouble?" He said, "The boys are rocking me."

"Why do they do it?"

"I don't know," he said, sobbing.

"Well, why don't you go and play with boys who want to play with you?"

Tommy replied, in a tragic tone, "Nobody wants to play with me; I don't know why."

It is quite clear that if this boy is allowed to go on with this attitude, he will grow up into an unhappy, moody and bitter man. Moreover, he will not be able to make a success of life, nor can he make use of his own mental abilities—for it is only when people are happily adjusted to life that they can really do their best work.

The most common cause of a nervous or mental breakdown is too much tenderness or too much harshness in the home or in the school. Too much harshness develops a feeling of inferiority and anxiousness on the part of the child; while too much tenderness prevents him from developing those adult traits necessary for success.

John, aged twelve, had a very severe stutter. When his mother tried to pull off his overcoat, he was very rude; he jerked away and snarled at her. John was an only child; his father was dead; and the mother was wrapped up in him. She slept with him; she gave him his bath; she dressed him like a little Lord Fauntleroy when she sent him to school. As a result, he was teased by the boys—very often they would beat him just for the pleasure of doing it. The mother was persuaded to give the boy more freedom, to dress him like other boys, and to give him boxing lessons. As a result of this treatment, he was able to get along very well in school; and when the emotional strain was removed, his speech defect disappeared.

A careful study of child life has shown that many of the physical difficulties and many of the failures in school and in social life are due to emotional conflicts, which can be avoided through proper guidance of the child throughout his early years.

The Child Guidance Clinic has now been running for a year with essentially the same staff.

INSTRUCTION IN PUBLIC SPEAKING IN POLICE SCHOOLS

KENNETH LLOYD WILLIAMS
Berkeley, California

THE QUARTERLY has carried a number of interesting and valuable articles on the teaching of Public Speaking in Law Schools, Theological Seminaries, Schools of Business Administra-

tion, et cetera, but thus far one field has been entirely neglected or overlooked. I refer to the teaching of public speaking in the Police Schools, as they are conducted by the Police Departments of nearly every large city.

The Police School is not a new idea, but the credit of bringing it to its present degree of importance and usefulness, probably belongs to August Vollmer, Chief of Police in the City of Berkeley; and formerly President of the International Association of Police Chiefs. Chief Vollmer has long espoused the cause of crime prevention, and the methods of his department have set the standard for certain phases of police work in European and American cities. Similarly the Berkeley Police School represents, probably, the highest development of the Police School idea!

At the invitation of Chief Vollmer I undertook to give instruction in Public Speaking, as one phase of the work of the Police School. This article is based upon the experiences incident to that instruction.

A large number of men (there was only one policewoman) were college graduates, many of them holding advanced degrees. Each was really a specialist in his field, and anxious to talk about it whether his audience was a single individual or a gathering of several hundrel persons. I soon discovered, however, that while there was no dearth of factual knowledge there was little if any ability to discriminate in the selection of speech material, having in mind the character and interests of the audience. Nearly every man confessed to being afflicted with stage fright, and a number needed practice in voice placement and enunciation. I was especially interested to find that every man on the force understood and practiced diaphragmatic breathing, having mastered this as a part of the instruction in weaponless defense and Jujitsu.[1]

There is no need to go into details regarding the nature and extent of the instruction given. What I have said above indicates the problem confronting any teacher of public speaking in a Police School, and with this in mind a suitable course of instruction can easily be worked out. This article in no sense aims to set forth the

[1]For a further discussion of this aspect of public speaking, *see:* THE QUARTERLY JOURNAL, Vol. XI, page 163.

course of study, but rather to suggest the possibilities in this nearly virgin field.

Members of the Police Department in many cities are being called upon to assist in traffic enforcement, prevention of juvenile delinquency, and a hundred other problems, not only as touching their official police duties, but also by educating the general public and enlisting their coöperation. It has been proven that one of the most effective ways of securing this coöperation is thru the medium of talks and addresses given before the various civic bodies. Accordingly, police officers are now sent to speak to Parent-Teachers Associations, Mens' Clubs, School Assemblies, Chambers of Commerce, Rotary and other "Service Clubs," church congregations, Improvement Clubs, et cetera—in fact, anywhere and everywhere.

These men have a real message—a message that is vital to the community yet all too frequently the speeches are failures simply because the men have had no instruction in the art of public speaking. A directness of style, a careful selection and evaluation of speech material, and a background in the fundamentals of effective speaking would do wonders for these men—and through them, because of the urgency of their message ,would do wonders for the community!

Are the police officers themselves interested? Do they welcome such instruction? My answer is simply this: Try it, as I did, and I am confident that you will have the same experience. The men keep you twenty or thirty minutes after the time the class should dismiss, bombarding you with questions, and requests for special individual help. When the men discovered that I had an apparatus for recording speeches, practically every one wished to make a record of his own voice.[2]

Police work has ceased to be a "political job" and is distinctly a profession. Modern police officers are not drawn from the ranks of business failures, political henchmen, and physical bullies. An increasing percentage of the men in the police department of our cities are men of college education, and degrees of Ph. D. are not uncommon. Wherever circumstances permit, these men, during

[2]The original apparatus of this kind was perfected by C. W. Nelson and he author, under the general supervision of Professor D. E. Watkins; and was demonstrated at the Cincinnati (1923) convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

their college course, should be encouraged to take work in public speaking; but frequently this is impractical, since the majority of police officers are giving full time to police work. For these men, especially, instruction in public speaking, given as a part of the course of study of the regular Police School, is invaluable.

Here, indeed, is a field for teachers of public speaking.

CONFERENCE ON THE DRAMA IN AMERICAN UNIVERSITIES AND LITTLE THEATRES*

CARNEGIE INSTITUTE OF TECHNOLOGY
November 27 and 28, 1925

"DECENTRALIZE the American Theatre," was the chief counsel offered by Otto H. Kahn, America's most distinguished amateur, to the two hundred delegates, representing ninety colleges and universities and forty community theatres and playhouse groups, at the opening session of the Conference on the Drama in American Universities and Little Theatres, held at the Carnegie Institute of Technology, Pittsburg, Pa., on November 27 and 28. The conference was opened by President Thomas Stockham Baker, who called and organized the meetings.

"We have no definite object in view," President Baker pointed out in his address of welcome. "This meeting is not called in the spirit of reformers, but rather in the spirit of students, who wish to know especially what the universities are doing to create an instructed and cultivated taste and what the little theatres are doing to supply the inadequacies of the commercial theatres.

"Some day," he continued, "there may be a revival of learning in our universities. Some day another generation of students may arouse themselves to give a larger place in their lives to the cultivation of the things of the mind. At present, this conjecture

* This conference aroused so much interest among the members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH that it has seemed wise to make some report of it. The material was furnished by the publicity bureau of Carnegie Institute. Although properly a news item the report possesses such unity of interest that we give it space as a special article.

is little more than a hope, but in bringing about a less worldly and a more reflective state of mind among students, the cultivation of the arts of the theatre, the study and performance of plays of literary value are worthy of consideration. We have not even a suspicion that a university theatre will ever be a successful rival to a university stadium, but it might be a nucleus of those interests which we should like to believe pervade college life, but which are unusual. And if the colleges gain a respectful hearing for good plays, we could assume that the graduates of the future would make their influence felt in the improvement of the commercially conducted theatre.

"It does not seem unreasonable that educational institutions with an enrollment of several thousand students should be expected to maintain a department of the drama somewhat similar to the great undertaking at Yale University or like that of the Carnegie Institute of Technology. Let us hope that this conference will bring encouragement to those courageous teachers who are striving to gain a more generous support for their work for the theatre.

"The sponsors of the little theatres are faced by difficulties even more formidable than those of the officers of a university. If the college student is indifferent to the great literature, to the public at large it is unexciting and tedious, and, therefore, something to be avoided. We who are teachers like to believe that sound thinking and the traditional standards of what is beautiful must prevail, but the democratization of knowledge and of art gives to the 'voice of the people' a new force and a new authority. The jury that passes upon the value of the products of the human mind—upon literature, art, the theatre, education—has been very much enlarged in recent years, but it is to be hoped that its present disparagement of intelligence is merely transitory.

"The unintelligent will not care for those things that require mental effort. They prefer to be amused rather than enlightened or instructed. This will always be the case, so that while the applications of science give a quick access to the great products of the human mind, they also make it easy to satisfy the interest in those things that are ephemeral, and that are without any significance except as means of passing the time.

"Furthermore, it is clear that the man or woman who can

please the infinitely vast audience that is now at hand will secure rewards out of all proportions to his intrinsic worth. For example, the popular moving picture actor receives in a year for his performances more than Edwin Booth earned in his whole lifetime. The writer of a successful song may be a greater man, measured in dollars and cents than Beethoven with his nine symphonies. The popular journalist with his daily article in several hundred papers reaches a crowd, and is paid accordingly, that Milton could never reach. Increase the size of the audience, give to this great public what it wants, and you see a manifestation of a new power. The masses assert their rights in the realm of imaginative creations. The public's favorite has a position which has never been attained before because he is seen or heard by a multitude which could hardly have been conceived of except in recent times. Therefore, the influences that urge the man who would be popular to be a follower of the demands of the people and not their leader are almost irresistible. It is true that in the past great thinkers have rarely been able to reach a large public, at least directly, but the disparity between the size of the audience that listens to the people's idol and the audience made up of the discriminating has never been so overwhelmingly great; and the means of spreading the ideas that the people want to hear are likely to increase rather than to diminish, so that the voice of the crowd will become more insistent.

"We are here today to discuss the American theatre. We can see on every hand that the dictates of the undiscriminating are becoming more and more authorative in this field. We may not expect to be able to arrest this tendency, but we cannot believe that the motto 'The public must be pleased at all costs' will achieve what we desire most for the drama and the American stage. The universities are beginning to perceive that while they are busied with the advancement of science and the increase of knowledge they must give some thought to the encouragement of art and that the theatre is worthy of their earnest consideration."

Mr. Kahn, whose subject was "The American Stage; Reflections of an Amateur," urged the establishment of repertory theatres outside of New York as one solution to the present demoralized state of the serious drama.

"I have no doubt," he said, "that repertory theatres could and should be established in cities other than New York. . . . .

"I wish to stress the point that far too much of young America's artistic talent goes to waste for lack of guidance and opportunity. In Germany, Italy, and—of late to a lesser extent—in France, there is a theatre in almost every one of the larger cities (not to speak of the state-maintained conservatories in the respective capitals). Young artists get their practical training, their routine and stage experience in the smaller theatres. It does not take long for those of superior qualifications to be discovered, and to find engagements at theatres in the principal cities. Similarly with young playwrights.

"With us, where, in the ordinary course of things, can a young artist seeking a stage career find comparable openings for practical guidance and learning and development? Where can young playwrights get their works produced effectively, except in the overcrowded mart of New York?

"It is not a matter concerning only a trifling percentage of our youth. There are thousands and thousands every year who 'go in for' the stage, or music. Their very number, in view of the difficulties, uncertainties and discouragements, which they know full well they will have to meet, is eloquent testimony to the strength and the wide dissemination of the call of art in America.

"The answer to these questions is to be found, I believe, as I have already indicated, mainly in the development of the stage outside of New York. I am, of course, aware of the large number of community theatres, little theatres, college theatres, etc., which have sprung up in recent years, which have much useful work to their credit, and whose advent and activities are to be cordially welcomed. But most of these theatres, thus far, are very limited in their means and scope of action, in their influence and in their effectiveness.

"Ways ought to be studied, found and put energetically into operation, both through local proceedings and through a nationally active organization, to make these theatres things of greater and more real concern to their respective towns and cities, to render them of broader significance and, when deserved, of wider reputation.

"They should successfully challenge the 'movies' for public patronage. They should become centres for quickening and broadening the public interest and for shaping and advancing the public taste. And in order to come measurably near accomplishing their due functions, they must avoid, as a cardinal sin, being or even arousing the suspicion of becoming—high-brow, 'preachy,' anemic, exclusive, superior, but must be bold, red-blooded, broad-gauged and appealing, taking due cognizance of the psychology of the people and giving due heed to legitimate devices of showmanship.

"That does not mean descending to a mean level. To meet the thoughts, feelings and aspirations of the rank and file of the people does not mean pandering to unworthy standards. Fundamentally, their bent and mood, their propensities of mind and soul, spring from contact with, and take their resonance from, the actualities of life.

"And he who looks upon life with a jaundiced eye, who fails to appreciate, and to respond to, its romance, its adventure, its color, interest and vividness, its pathos, humor and heroism, its magnificent sweep towards a consummation unrevealed, such an one should not consider himself qualified to take a leading part in the functions to which I have alluded as being within the province of the nation-wide stage.

"I believe that a democratic appeal is possible even in art. In saying this, I do not intend to imply that every 'horny-handed son of toil' is qualified to become an art connoisseur. Neither do I assert that the people, by and large, whatever their station, are born with good taste. On the contrary, the vast majority, whether of rich or poor parentage, are born with a natural tendency to respond to the garish, vivid and obvious rather than to the mellow, restrained, subtle and aesthetic.

"But I do believe that the American people are susceptible to the message of art, that they are responsive to education and example in art, that they welcome and gladly follow leadership on the road to knowledge and discernment, that they are eager to learn, quick to perceive, and that, having once become imbued with correct standards of appreciation, they may generally be trusted to retain and apply them.

"And the souls of many people are hungry. More and more

of them are feeling the need of something wholly different from material needs and aims, which shall make the contents of their lives fuller and richer and more satisfying. There are but few, very few, fields where that flower is growing which, consciously or intuitively, they seek. One of those fields, the greatest next to religion, is that of art.

"In no other field of artistic activity is that quickening of popular interest more noticeable than in that of the stage.

"Nowhere else in the world nowadays does the stage fill so large a place as in New York, nowhere else does it show the same vitality and vigor, nowhere else is there such managerial enterprise, such a profusion and variety of offerings, and so vast and multiform a response. And I feel convinced that what is true of New York can be made to come true and will in due course come true, on a lesser scale, naturally, and with appropriate modifications, in many other American communities.

"The sap is running strong in the tree of American art. In no other field of artistic activity—excepting architecture—has America been so creative.

"From all that I have endeavored to set forth, there emerges, as I see it, one overshadowing need. It is the need for leadership. And the recruiting ground, the natural depot, for supplying that leadership are the universities and colleges.

"There is no people anywhere more malleable than this new race of ours, a race which is the composite and resultant of strains so multifarious, and still in full process of evolution and development. There is no people more willing to rally around leaders, and none more worthy to be finely led.

"The scope of leadership which lies before our universities and colleges in the field of dramatic art is great indeed. Its potential fruitfulness can hardly be overestimated. The value and diversity of the influence which it is open to these seats of learning to exercise in the fulfillment of that mission, warrant the active zeal and the most careful and earnest consideration on the part of those with whom rests the function to mobilize and marshal that force.

"My own general suggestions towards furthering the nation-wide purpose which this conference contemplates and desires to

serve, I would venture to summarize under the following four headings:

1. Decentralize. Emancipate yourselves from Broadway. Don't be satisfied to be the 'hinterland' of New York.

2. Seek out, foster and guide young talent and give to it opportunity, in respect of acting as well as of playwriting and producing. You people west of New York are less rushed and driven and crowded and preoccupied than we are. You have more repose for thinking and feeling and concentrating. You are better situated to experiment and to evolve new contributions to the art. In reversal of the historic order of things, yours should be the slogan: *'Ex occidente lux.'*

3. Organize, and exercise boldly, the leadership of the universities and colleges in dramatic affairs, not only within your immediate jurisdiction but by projecting your cultural influence, example and authority throughout your respective states.

4. The test of the leader is to have followers. To gain and hold the public you do not have to play down to the level of the 'tired business man,' but you do have to avoid dullness, drabness, sermonizing, sterile intellectuality. What the theatre-going public wants—and rightly wants—is to be moved, either to laughter or to tears, to be interested, to have its thoughts and feelings quickened and stimulated."

Brock Pemberton, in his talk on "Broadway and Main Street," described the obstacles in the way of the production of unusual plays in New York, and told Main Street that it must develop a dramatic activity independent of assistance from the metropolis.

"In the fifteen years I have been studying the streets called Broadway," he declared, "a great change has come to the business called show business. Some of us in it would say 'called' was used advisedly. Gaze on this picture first. Fifteen years ago Broadway had about thirty legitimate theatres; today she boasts nearly seventy. In the season beginning 1910, 132 productions were made in these playhouses; last year the number was 264.

"There is no way of accurately gauging the increase in the number of playgoers. Off-hand I should say that they, too, had

doubled. The motor, the movies and the radio have all had their effect but not to the extent we are sometimes led to believe. The motor contrives to keep people out of the theatre in pleasant weather, but on the other hand it enables thousands to attend who could not otherwise when the weather is inclement. The movies have possibly taken some patrons from balconies and galleries, but for every one they have lured away they have undoubtedly sent back many who have learned about plays from the movies. The radio is a deterrent, but only on special occasions is it a real menace.

"More important than this trilogy in shaping the destinies of the theatre in New York are two factors—real estate values and ticket brokers. There was a time not so long ago when any fair sort of a play could have a fair sort of a run. Now a fair sort of play, or a fine play or a poor play will run a fortnight or a season, will be a hit or a failure. It cannot have a fair sort of a run, for there is no middle ground. It's either in or it's out, it clicks or it doesn't, as we say in the argot of Broadway.

"Real estate is responsible in this way: In spite of the constantly increasing number of playhouses, through the greater part of the season there are not enough to go around. There is only one Otto Kahn, unfortunately, but the supply of Butter and Egg men seems inexhaustible. And so the old economic law of supply and demand prevails, and the greater the demand, the stiffer the terms. Until five or six years ago the theatre gambled with the producer, taking its half or forty per cent of the weekly receipts whether they were one or forty thousands. Today it is the universal custom to demand of the producer a weekly guarantee of $4000, sometimes more, thus shifting the whole element of risk to his shoulders. The receipts then must be appreciable to enable him to continue without heavy loss. One might think that the theatre manager would be willing to allow the play to remain so long as he made a comfortable profit, but every play before its New York premiers is a potential knock-out, and as his share of capacity in the average theatre is about $7000 a week naturally he wants to keep trying until he has found a hit.

"The ticket speculator's part is another story, and a more complicated one. Briefly it is that the bulk of tickets are sold through brokers who charge anything from fifty cents advance to

all the traffic will bear. Three, four and five dollars are premiums per seat gouged out of the public for the biggest hits. The result is that the amusement budget of any individual covers about one-fifth the territory it did in the days when tickets were sold at the box-office or for only a fifty cent premium. New York theatre-goers want what they want when the other fellow wants it, so that a full house is rather to be chosen than a great play.

"A reform in the system of marketing tickets both as to excessive premiums and cut rates would revolutionize the show business in New York. When or from whence this reform will come no man can say. I was one of a committee of managers who devoted a hot summer two years ago trying to solve it, but because of jealousies, suspicion, and envies it was proved that help must come from without.

"Now for the road. Not so many years ago plays were produced with both eyes on the road and only a squint at New York, for the road was where the money was made. Now the opposite obtains, for while New York may be capricious, the road is so to the point of not caring at all. Previously any play with a New York run behind it would earn large profits on the road. Now New York runs mean nothing. The current season has furnished two notable examples. 'The Firebrand,' one of the last season's biggest successes, has just closed after a disastrous tour, although most of the original cast was kept intact. 'Silence,' a mystery melodrama Mahattan enjoyed, found the road apathetic although Henry Warner continued in the play. I had a similar experience four years ago with 'Enter Madame,' which after forty-three prosperous weeks in New York found the road rough going. Freak plays like 'Abie's Irish Rose,' 'The Bat,' 'The Cat and the Canary' and 'White Cargo' can pitch their tents in almost any community and play to a profit, as can certain of the more popular stars, but except for these and musical plays, which are a law unto themselves and are not included in this survey, the road no longer exists. New York, Chicago, Boston, Philadelphia —the rest is silence except for weeks in Detoit, Pittsburg, Washington, Atlantic City and a few other scattered cities. There are vast territories that have been closed to the spoken drama for years and only penetrated by 'Abie's Irish Rose.' Strangely enough while New York's approval no longer means much in the

provinces, its disapproval is accepted and plays are rarely sent on tours after failure in the metropolis. Knowing this now and then a producer meeting with success when trying out a new play is smart enough to exhaust the road before risking Manhattan.

"You who are engaged in Little Theatre work are more conversant with its activities and achievements than we whose time is consumed trying to guess what the fickle public wants. Rumors of what Pasadena and Santa Barbara and Philadelphia and Cleveland are doing reach our ears. But I am looking forward to the time, and if the storehouse doesn't get me I will see it, when we in New York shall have to know what you are doing in order to keep up with our competitors, when with your playhouses out where rent is cheaper supported by loyal subscription audiences you will be sending us plays of the American scene written by your own dramatists, and with players to act them schooled within your walls. God knows we need them both."

Dr. Rudolf Kommer, assistant to Max Reinhardt, showed how it has come about that New York is the world's greatest producing center, and prophesied that conditions in this country will continue to prevent the formation of repertory theatres on the lines of Continental models. Richard Boleslavsky of the Laboratory Theatre gave a stirring exposition of his theories as to the fundamental in acting. The morning session was concluded by a discussion of censorship by Samuel Harden Church, Chairman of the Board of Trustees of the Carnegie Institute. While deploring the outspokenness of the American drama, he felt that censorship must be entrusted, not to an official authority, but to public opinion and good taste.

Conditions surrounding drama in the colleges and universities were discussed at the Friday afternoon session. George Pierce Baker of Yale, the pioneer in the movement, presented a survey of the difficulties of selecting material to be trained, and urged the necessity of patience in evaluating the results of such training. Thomas Wood Stevens of the Goodman Memorial Theatre of the Chicago Art Institute suggested the services that a college dramatic department could render to its community, and B. Iden Payne, Head of the Drama Department of the Carnegie Institute of Technology, discussed the limitations inevitable in dramatic work

in the colleges. E. C. Mabie, Head of the Department of Speech of Iowa State University, analyzed the problems peculiar to dramatic work in educational institutions which are designed to serve not only the immediate community but an entire state. The discussion which followed was directed by O. J. Campbell of the University of Michigan. In the evening the delegates were entertained at a performance of Galworthy's "Justice," by the students of the Department of Drama, under the direction of B. Iden Payne. The cast included Ellsworth Perrin as Falder, Dorothy Cohen as Ruth Honeywill, Donald Marye as Cokeson, and Hardie Albright as the Counsel for the Defense.

The Saturday morning session was devoted to Little Theatres and Community Theatres. A paper by Harold Brighouse, the English dramatist, was read by Chester M. Wallace. Dr. S. Marion Tucker made a classification of little theatre groups and their activities, deplored the generally low standard of acting, and summarized the problems peculiar to Little Theatres. H. A. Ehrensperger of the Drama League discussed the necessity for thoroughness in amateur productions, the need for better trained directors, and the desirability of arriving at a standard by which little theatre achievements could be estimated. Frederick McConnell defended the cause of the repertory theatre in America, and offered some practical considerations derived from his established work at the Playhouse, Cleveland. Walter Pritchard Eaton described the attempts of the producers of the all star "Rivals" and "The School for Scandal" to re-create road-audiences and to cooperate with Little Theatre audiences. The animated discussion which followed was opened by J. Howard Reber of Philadelphia, and continued by Walter Hartwig of the Little Theatre Tournament, Dan Reed of North Carolina, and Mrs. Milbank Johnson of the Pasadena Community Theatre.

The afternoon was devoted to a Stage Clinic conducted by Woodman Thompson, the successful young New York designer. He explained the process of designing and executing stage sets, emphasing the mistakes most commonly made by amateurs, and answered numerous practical questions with regard to stage design problems. His discussion was followed by an exhibition of stage models and designs from his studio. The conference concluded with a visit to the International Art Exhibit, at the invita-

tion of Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, and an organ recital by Dr. Charles Heinroth, Organist of the Carnegie Institute.

DRAMATIC CLASS vs. DRAMATIC CLUB
AS A MEANS OF TEACHING DRAMATICS*

NATHANIEL EDWARD REEID
New York

THERE are in this country today about 50,000 organizations which produce amateur plays—and perhaps another half million that would like to. Some of these organizations are dramatic classes in the schools, some are little theatres working independently, and others are of that nondescript type that bob up everywhere according to need. The quality of work done and the recognition accorded it are as variable as the organizations themselves. A few universities issue a degree direct from the department of speech with dramatics as the major subject; others permit the subject to be taught, but will allow no credit to be given; while still others, of the same rank, view it as non-educational and have barred it wholly from the curriculum. Perhaps no subject connected with school work is so variously estimated—so highly praised and so violently criticised—as is this subject of dramatics.

Who is right and who is wrong?—and what is right and what is wrong? To answer these questions, we must first determine the object of the work. Then I ask you, what is the object of dramatic work in schools and colleges? Is it social—a means by which a selected few may advance their personal standing on the campus? Is it entertainment—a means by which a student audience, tired of dancing and card games, may find a new form of diversion? Or is it financial—a means by which old debts may be paid and new ones contracted in the name of charity? Frankly, it is none of the three. The object of dramatics is the same as that of every other subject of the school—education. The amateur is a beginner, and like all other beginners, must be taught.

As to what constitutes education and how it is to be acquired,

*Read at the New York Convention, December 29, 1925.

we are agreed. We know that all education, whatever the subject, covers logically three definite steps: First, technique—a study of the principles that underlie the subject; second, analysis—a study of masterpieces, to see how the experts have applied those principles; and, third, original work—in which one comes to apply those principles to his own creations. The student of painting, for example, acquires, first, the technique of composition; then he copies great masters as an observation of their technique; and, finally, he creates for himself. The student of letters begins with the technique of the inevitable grammar and rhetoric; then follows the analysis of great types of literature in search of style; and, finally, he turns author himself. First, technique; second, example; third, original work. These three steps are followed—and followed in this order—no matter what the subject or who the student. It is a method universally recognized. It is the educational method.

It is evident that the teaching of dramatics, like the teaching of any other subject, must involve the educational method. Then the question before us is: can this educational method be better applied by means of the dramatic class or by means of the dramatic club? This leads us to inquire how the class and the club are organized and how they function.

Let us first consider the dramatic class. It is organized wholly from the teaching standpoint: a class exists only to be taught; and it is under the direction of that teacher who has specialized in the subject. It is open on equal terms to all students, who, without tryouts or advance estimates, may enter, work for a year, and succeed or fail by doing or not doing the regular work. This work is a part of the school's curriculum, and, in order to come up to standard, must be done according to a logical method—the educational method. During the first year, the class undertakes technique—a study of the voice, body, and mind, on the one hand, and the principles that underlie all forms of interpretation, on the other. Thus the student becomes acquainted with himself—his faults and merits, how to correct the one and develop the other; and, at the same time, he comes to know the general field of interpretation and the special division in which he is to work. In the second year, the class undertakes to copy, as great examples, the masters of the theatre. It reproduces, as literally as possible, the great professional plays, reproducing the great author, director,

actor, and the experts in costuming, makeup, lighting, and scenery. Each student copies that which lies within his division of the work. If the yearly program be wisely chosen, there will be a farce, to limber him up; a comedy, to humanize him; a drama, to show him the truth; a tragedy, to deepen his emotions; and a classic, to refine and dignify his art. Then, finally, the class undertakes original work. Each student begins to create for himself in that special phase of the theatre where his interest lies. He has reached the goal of all education: he has become an expert in his own right. Thus we see that the dramatic class passes through three steps—technique, great example, and original work. When the course is finished, each student has covered the entire field and has specialized in one division. The class has met the requirements of the educational method.

Now, on the other hand, let us consider the club. It is generally an organization without a head, without responsibility, and without a program. It may produce what it pleases, when it pleases, and in any manner it pleases, and accounts to no one. It is the one free-lance organization of the campus, and its type varies with time, place, and circumstance. But there are three types, especially doubtful, that stand out prominently.

One type may be called social. The sole object of this type of dramatic club is to promote the social standing of its members. Because this is its object, the club is necessarily undemocratic and uneducational. It is undemocratic because its entrance qualification is the social test. This test eliminates not only the general student but also the earnest student. It therefore becomes an exclusive social club, with dramatics merely as the convenient rung in the social ladder. And it is uneducational because it is without serious purpose. The type of play chosen is usually the dress play; and in its production, the rehearsal becomes merely an evening's diversion and the performance only an opportunity to appear. There is a saying that the true artist must efface himself and exhibit only his art, but these people efface the art and exhibit themselves. They think of dramatics only in terms of themselves and the audience. One of them once challenged me to produce a play without him as the star: he was convinced that the audience would not stand for it. What the audience will stand for should never matter, but what should matter is whether dra-

matics is placed on an educational basis and whether every student is given an equal chance. There are those, of course, who insist on the right to use any subject as a diversion. They even insist on going to church as a diversion; but neither they nor the church is improved thereby. With the social test as the entrance qualification, with rehearsals and performances classed as diversions—with earnest dramatics as no part of the program and the earnest student as no part of the organization—is it any wonder that schools generally refuse to give credit for work done in dramatics?

But there is another type of dramatic club which, though not so useless, is equally as dangerous. This is the benevolent dramatic club—that generous-hearted, self-sacrificing group that feels that it must always be doing something for somebody else, and doing it with dramatics. When anyone falls into a financial hole, this group is ever present to fish him out with a dramatic worm. In plain terms—it puts on plays for charity. Its greatest accomplishment is a fountain, a scholarship, or a grand piano—an accomplishment that could have been brought about as easily by the sale of sandwiches at noontime to hungry students. But where lies all the danger? The object is money; and to get that money, this club will produce anything that will draw an audience. There lies the danger. Give the audience what it wants and make easy money is the commercial theatre in its very worst form. The commercial manager says frankly that he is willing to degrade the theatre for selfish purposes, but this group degrades it in the name of charity. The cheapest, trashiest plays produced in America today are produced by the benevolent amateur dramatic groups. Yet these very groups, in their individual capacities, may be heard crying aloud against the withering influence of the commercial manager. What right have amateurs to debase their own art—to sell it—for some other cause? And what need have they to do this thing, when they themselves do not profit thereby? There is only one charity that can justify performance by these people—the charity that will enable them to hire a director who will force them to take dramatics seriously.

But there is a dramatic club in the schools that take dramatics seriously—very seriously. This is the experimental group—that group that feels that the future progress of the theatre depends

upon its contributions. It has been said that when one takes himself too seriously, the world will not. I fear this is an instance where the world will not.

There are two objections to this group. The first is that it usually admits its members by the tryout system rather than by examination. What is the difference between the two? An examination is based upon knowledge of the subject; and if one fails, he may review his subject and eventually try again. But a tryout is based upon natural fitness; and if one is lacking in this, he has no alternative. In theory, the tryout system may be sound; but in practice, utterly false. By this system, the applicant is permitted to read a few passages, and, in his fright, if he does not read them well, he is eliminated as hopeless. He may have a wealth of dramatic power, but does not know the means of expressing it. One or two years' study of technique would acquaint him with the means. But this club insists that one must know how to swim before entering the water. This is palpably unjust. There is no director so wise that, in a five-minute tryout, he can look down the whole future of a student's life and say that a particular thing can or cannot be done. Half of the professional stars now playing on Broadway will admit that they failed in their first tryouts. Are you willing to be judged in the great work you are doing today by the impression you made in your first tryout? Drama is said to be the natural expression of human beings. If so, then every human being must be capable of expressing himself dramatically to some degree. It is my contention that a five-minute tryout will not determine that degree. Furthermore, dramatic work in schools has two purposes—personal development and professional training. The tryout system utterly ignores the first purpose, thereby eliminating the very students who need the work the most. I repeat, this system is distinctly unjust, unwise, and contrary to all educational methods.

The second objection to this experimental club is that it is too experimental. The educational method, as was pointed out, requires, first, a knowledge of technique; second, a reproduction of masters who have correctly applied that technique; and, third, original work. But this group will have nothing to do with technique; generally it will have nothing to do with the reproduction of professional plays. But it goes directly to the third step, that of

original work—original at least in the manner of production. It desires to do the new thing before having knowledge of the old. Instead of proceeding from the known to the unknown, it at once plunges in at that point where ignorance is bliss. In lighting and scenery especially, it undertakes experiments of which only a Bel-Geddes or a Rhinehardt is capable. Two such clubs recently came to my notice. Their members had never had anything to do with the theatre before, yet they were writing, directing, acting, and staging their own plays. They were conducting experimental theatres without any one of them ever having had any experience in the theatre. It was like solving problems in higher mathematics without a knowledge of arithmetic. Hasn't the teacher of voice, body and interpretation anything to give these people? Are the great professional masters of the theatre without an example for them? Does the history of the theatre, with its wealth of tradition, furnish them no lesson? Can they possibly ignore this whole vast store of professional knowledge, leap it, and as mere amateurs point a new way for us all? To these strictly experimental clubs, I wish to lay down a two-fold challenge: first, that not one of them has ever made a single worthwhile contribution to the theatre; and, second, that not one of them has ever made permanent progress If there has been a contribution, it is because the club has changed its character to that of a class or school. And if there has been apparent progress, it is because one coach temporarily has been better than another; but the club as a club and its members as individuals are incapable of producing any better play this year than at any previous time in the club's history. The best we can say of this strictly experimental club is that it merely represents good intentions gone astray.

Then, with this general indictment of the dramatic club, you may ask, Should all dramatic clubs on the campus be destroyed? No; there is one that should live—should be encouraged to live, in fact, as a necessity. This is the honorary dramatic club—the club that grows out of the dramatic classes—a club of experts or alumni. It is made up of those students who have completed their work in class technique and have done exceptional work in class performance. It is an all-star group of earnest people who have demonstrated their merit, not by a five-minute tryout, but by two or three years of careful class work. The class in this instance be-

comes the technical laboratory and the club the producing organization. One has to do with the elements of dramatics; the other combines these elements into the art of the theatre. It is an ideal arrangement, and gives to us the only type of club capable of a professional performance, and certainly the only type of club capable of original work. No other type is deserving of a place on the campus, and with no other may a dramatic department be safely identified.

Now let us review the dramatic club and class in a comparative summary. We see that the club, strictly as such, is purely a performance organization. It does not do technical work, on the one hand, and is therefore incapable of original work; on the other, it is made up of people without educational purpose, who produce cheap plays in a cheap manner for social or financial reasons; or, it is made up of earnest people, who, ignoring the technique of the professional stage, leap beyond into original work and become hopelessly lost. It is without responsibility either to itself, to the school, or to the public, and may be ranked with all those other speech organizations—the debating council, the literary society, or the language seminary—that work independently of the class and the teacher. All these clubs proceed on the assumption that they can learn to do a thing by doing it, but every educator knows that we learn to do a thing only by applying the principles that underlie it. For any of these clubs to succeed would be an admission that a school and a faculty are unnecessary. Yet into the hands of this type of club many schools are trusting the serious subject of dramatics. Is there any other subject on the campus so intrusted? Is there any other teacher, except the teacher of speech, that would permit his subject in such hands? The art of dramatics is as old as the science of mathematics. But mathematics, and a hundred other subjects, have long since reached their majority in our educational system, while dramatics, in most schools, is still outside the curriculum; and outside the curriculum it will remain, and ought to remain, until we, the teachers of the subject, have enough respect for it to demand dignified treatment.

The class, on the other hand, overcomes every objection made to the club. It is open to all students, and its work is fully standardized. It does technical work as a foundation; then performance work as an outgrowth; and because of these two, is prepared to do

original work. And all the work is under control of the teacher. In conception at least the class is correct, and theoretically will serve the purpose. If it does not serve the purpose actually, it is not a fault of conception but of conduct. But the club is wrong in conception; it is conceived purely as a performance organization, and because of this inherent fault can never serve the purpose no matter how conducted. The difference between the two is fundamentally the difference between teaching and coaching: the class deals with both cause and effect, the club only with effect.

However, in defending the class over the club, I have spoken of a class ideally conducted. As a matter of fact, the class is not ideally conducted. Nowhere is there a class that handles the three steps of technique, performance, or original work with sufficient thoroughness; and nowhere is there a class that handles all phases of original work; and in most instances original work is not done at all. When the student finishes the course, therefore, he cannot write, direct, act, or do anything else that the professional theatre will recognize. There is only one dramatic department in the United States today recognized by the professional theatre, and it is recognized in only one phase of its work—play-writing. Yet the professional theatre does recognize the work of our associate teachers. The voice teacher, for example, places on the stage every concert and operatic singer; the dance teacher, every classic solo and ballet dancer; and the art teacher, many of the scene designers and painters. But the dramatic teacher does not place on the stage the actors and directors. So far short of standard does his work fall that the question has come to be asked, 'Can dramatics be taught?' And this question is asked, in spite of the fact that dramatics is largely a composition of all other arts—those arts that every day are being taught successfully. In the face of these facts, we teachers of dramatics have to admit that we have fallen down on the job and are not teaching our students the theatre.

Then how shall we place the blame? In some cases, it is because the dramatic club, without training or ideals, has taken over the work and debased it; in others, it is because the school has refused to give proper space in the curriculum and furnish equipment; in still others, I regret to say, it is because the job has been larger than the teacher. But in all cases, the teacher is the rec-

ognized expert in the subject and is looked to by everyone for guidance. Since he allows any of these conditions to exist, therefore, he is, in the last analysis, to blame. Then theoretically at least, the remedy is simple. It is this: let the teacher acquaint himself with the job; destroy all non-educational dramatic clubs; put all work in the dramatic classes; cover the three steps of technique, example, and original work; and in all cases do the job with professional thoroughness. In other words, know the whole job, do the whole job, and do it right.

But many teachers will defend themselves on the ground that they do not wish to teach their students the theatre—that they do not wish to do professional work. Perhaps we differ as to the meaning of professional work. My definition is that it is work done more expertly than amateur work. The profession itself defines it as work done so expertly as to command a salary. Do these teachers mean to say, therefore, that they do not wish their students to do thorough work—that their students must not become sufficiently expert to make a living? In law, medicine, pedagogy, engineering, agriculture, and a hundred other subjects, the sole object of the work is to turn out professional experts. Why not in dramatics? What is there in dramatics that it is unwise or immoral to know too much about? Does the every nature of the subject demand carelessness? The answer generally is that it is undesirable to put students on the stage. Whether a student should or should not go on the stage is not a question for the teacher to decide. The student always decides that question for himself, in spite of teacher, school, or parent. The only question for the teacher to decide is whether the student shall go on fully prepared or shall go with a handicap that will make his career a heart-breaking struggle. Let the teacher remember that if the professional theatre is an unfit place, it is because he himself has held aloof too long; that it is within his power to make it fit; that the future of the theatre, whether good or bad, rests with him and his students; that the dramatic department of today is the professional theatre of tomorrow.

In couclusion, let us take a broad survey. My criticism of all clubs, both on and off the campus, and of all dramatic classes and little theatres—of all amateurs everywhere and under all cir-

cumstances—is that they are below professional standards, in purpose as well as in work; my plea is that they come up to standard; and my argument is that they can do so only by applying the educational method. Present conditions in the theatre demand our action. We are reminded that the professional road troupe no longer visits the smaller town; that the professioual drama is no longer heard by the masses of our people. The result is that the responsibility of the spoken drama has come to rest squarely with the amateur. Will he shoulder the responsibility; or will he lie down on the job—prove traitor to the one cause he professes to love—and, like the commercial manager, seek the easiest road out? Before taking that road, let him pause to ask, who will be left to take the other one? If the amateur himself will not sacrifice to raise the standards of the theatre, who will? I am not one of those who believe that the church and the school should run the theatre —they have enough to do to run their own affairs. But I am one of those who believe that the only possible hope of the theatre of tomorrow is that it may be peopled in its high places with college men and women; that these men and women may bring to those places the art standards of the classic drama, the moral standards of the church, and the educational standards of the university; and that these standards, in the hands of these men and women, may inspire them to an ideal, for which they will sacrifice both themselves and those who labor with them—in order that the theatre may live.

EDITORIAL

THE AIMS OF GRADUATE STUDY

THE most significant event of the 1925 convention—be it said without disparagement to the many excellent papers and addresses—was the dinner conference on graduate study[1] To this conference were invited the fifteen or twenty delegates representing those institutions which offer graduate work; but when at the last moment, President Immel announced that there was no intention to exclude others there was an immediate rush of applications, and no less than forty-five persons paid three dollars a plate for the privilege of sitting in—many of them not directly connected with graduate work.

Three motives ran through the discussion, but at no time were they as clearly distinguishd as they might have been.

One—the motive of pure research—is seemingly the dominating motive of those who take graduate work as they find it, and who accept the conventional standards governing the award of the M. A. and especially the Ph. D. The need of research in our field is apparent and widely recognized, and there is no disposition to belittle its value even on the part of those who plead for something else.

There is nevertheless, an insistent plea for something else—for a higher development of the creative and interpretative faculties, the artistic and active elements as opposed to the scientific and passive; and for adequate recognition of such development in graduate work. Back of this plea are two other motives, very different ones. One is the true artist's belief in creative work for its own sake; the other is the educator's demand for adequate teacher training.

The question of whether graduate schools ought to recognize creative work for its own sake is an interesting one, but a trifle abstract. After all it does not greatly matter; the creative work will be

[1] Reported on page 76.

done anyhow, and if not recognized in the graduate schools, will rise above them or draw away from them, even as Professor Baker's work in drama outgrew Harvard and came to be looked upon in certain artistic circles as greater almost than the institution that denied it recognition. Who shall say that a Harvard Ph. D. would have been a more fitting reward for a successful student in "English 47" than Mr. Herndon's "Harvard Prize"?

But the question of teacher training is another matter. So long as our institutions of learning regard the Ph. D. as the one and only sign of academic respectability in a teacher, and the natural prerequisite to advancement, the teacher has a right to demand the privilege of taking his Ph. D. in those subjects which will best fit him to teach. The question of whether creative work should be recognized for graduate credit then becomes a question of whether such work is a proper means of teacher training. Whether it is or not is of course debatable, not in the abstract but in concrete cases. In all our discussions of graduate study, however, it will pay us to distinguish and clarify our motives, and perhaps to recognize that our strongest plea for extension of graduate work, and the one most likely to appeal to administrators, is that on the score of teacher training. The best reason for any sort of graduate work in speech training is the economic absurdity of employing a teacher to teach speech and then requiring him to neglect his subject while he takes a Ph. D. in something else. If a subject is worthy of being taught to undergraduates it is worthy of advanced study on the part of the teacher; and whether or not such study is classed as graduate work or stamped with a Ph. D., it ought to be regarded as an important part of the teacher's preparation. If the Ph. D is the sign of the well prepared teacher, it ought to be given to the well prepared teacher. If it is purely the sign of research work, there ought to be another degree for the well prepared teacher, and it, rather than the Ph. D., ought to be the certificate of standing in the profession.

THE APPEAL OF THE QUARTERLY JOURNAL

At the dinner conference on graduate work there was one current of thought to which we feel compelled to take editorial exception.

It is of course true that the appeal of the QUARTERLY JOURNAL is at present a divided one, with certain university professors and graduate students primarily interested in reports of advanced research, while a larger number of college and high school teachers, especially new subscribers, are asking for practical assistance in methodology, and in general for more elementary material. But the suggestion that such a division of interest is inevitable and permanent and will necessarily lead to a dual system of publication seems to us unsound and dangerous.

Several members of the conference seemed to feel that the QUARTERLY JOURNAL should devote its future activities to carrying the first rays of light into dark places, and that the real scholarship of the profession should be immortalized in separate publications specially edited and specially financed.

If this development comes to pass we predict the sad demise of the QUARTERLY JOURNAL—if for no other reason than the lack of an editor. No able and self-respecting member of the ASSOCIATION will be willing to undertake the burdensome and unremunerative task of editing a journal permanently devoted to the elementary or the mediocre, and permanently rated as secondary in scholarly importance to another organ of the same ASSOCIATION. The one compensation that makes the editorship of a professional journal worth while is the consciousness of association with the best efforts of the group; take that away and the editorship will go begging.

Moreover, no journal can last long if its sole appeal be elementary, for its readers do not stand still—they advance. It happens that our own field is comparatively new, and that a large number of high school teachers, having come later into the field than the college teachers, have not yet had time to catch up; so that we are going through a somewhat prolonged period of introductory lantern-bearing. But before long most of the elementary things will have been said, and will have been absorbed by our larger group of readers. Only the new recruits each year will have need of beginners' advice, and it will be waiting for them in the back numbers. Already we find our elementary material repeating itself, and much of it we are publishing only because the earlier back numbers containing similar material are out of print and hopelessly unavailable.

As some one at the conference very effectively pointed out, the high school teacher who was a beginner yesterday is today a graduate student being introduced to research; and tomorrow he or she will be carrying advanced scholarship back into the schools. The next generation will be less elementary to start with. We cannot justly assume that because a large group of newcomers in the field have present need of elementary practical advice they are going to reject all further learning and remain contentedly inferior.

But what about the publication of our best research scholarship? Somehow the impression appears to have got about that the present policy of the QUARTERLY JOURNAL is to reject such material as uninteresting to its larger group of readers, and to give space to elementary material by preference. Nothing could be farther from the truth. During the present editorship not a single article has been rejected as over the heads of our readers, although many have been rejected as too elementary or too repetitious. Not a single article has been rejected which could by any stretch of the imagination have found a place in a carefully edited volume of special studies such as has been proposed. Three or four articles containing good material but too hastily written to warrant publication have been returned to their authors for revision; and several others have been delayed while two or three assistant editors worried over the problem of making them presentable. We have a strong feeling that an important and scholarly article ought to be in somewhat better shape than a freshman composition before we send it to the printer—to save the author from disgrace and the printer from nervous prostration. We have an equally strong feeling that dullness is not essential to good scholarship; and when we receive a scholarly paper that is dull reading we try whether two or three editors cannot remove some of the dullness—by pruning long-winded sentences, untangling incoherent ones, removing unnecessary footnotes, and the like.

But—we repeat—not a single research paper has been rejected as too advanced. If some of the best studies by members of the ASSOCIATION have not appeared in the JOURNAL it is because they have been held back by the authors for publication elsewhere, and have not been offered to the JOURNAL. The JOURNAL is eager and anxious to publish the best work of its subscribers, whether

that work be in the nature of original research, philosophical exposition or methodology. It asks only that articles be reasonably well written, reasonably free of repetition, reasonably intelligible, and not unnecessarily dull.

THE FORUM

[EDITOR'S NOTE: Letters for the FORUM should be direct and concise. They may be upon any topic in Speech Education, controversial or otherwise; but publication is not to be regarded as editorial endorsement, either as to form or as to content.]

MORE IMPLICATION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—Mrs. Graham has done well to draw attention, so interestingly, in your November number, to the persuasive value of the implied argument. To a hostile audience the assertion and the attempted proof of an unwelcome proposition is, I fancy we all agree, generally a mistake. But can we agree that the implied argument presents anything very new, or anything very difficult for briefing?

Obviously, one may argue "therefore" as well as "because." I may say:

All As are B, because
A^1 is B
A^2 is B, etc.

or I may say:

A^2 is B, etc.
A^1 is B
Therefore, All As are B.

Both are equally logical; the latter is usually the more persuasive.

But I may go further. I may wholly omit the conclusion. I may, that is, content myself with showing repeated instances of A-B, and assume or hope that my audience will conclude from my statement that All As are B. This, I take it, is what Mrs. Graham's speaker on Russian affairs did.

But is there anything very novel about it? Constantly in speech we refer to something, trusting our hearer to complete the

syllogism; as when I'm asked to go on a picnic and I reply "I fear it's going to rain." The advertisement which sets forth merely the merits of an article is, as was suggested, a common and characteristic example.

Nor, so far as I can see, is there any difficulty in briefing such a statement. With Mrs. Graham, I'm quite in accord that it's absurd to brief what one isn't going to use—premises (with their proof) which are implied. What one should brief, if one briefs at all, is what one expects to state: the "whole situation," the repeated instances of A-B, the merits of the article. In short, one makes an expository rather than an argumentative brief.

And this, I think, reveals the real nature of implication. It is essentially a method of argument, or a means of persuasion; it is not the method of proof. It is effective when one wishes to secure a general attitude of assent, and when the experience of the hearer happens to supply the missing link; not when a precise and "contraient" proposition is in the mind, in relation to which the expository statement will inevitably be weighed; nor, especially, when the situation palpably admits of more than one solution. I may be immensely impressed by a recital of the evils of local government; I may feel "something ought certainly to be done;" but I may be far from convinced that we shauld have a city manager. That requires proof.

So, to put forward implication as "the natural procedure in argument," it seems to me, is wholly to misconceive its place and importance. A method undoubtedly it is—natural enough in the cases to which it is applicable. But how many such cases are there compared with those in which one must proceed by proof? Proof, in fine—just what we've been teaching in Argumentation, with more or less success, for above a quarter of a century—is the important method of gaining conviction—not implication.

May I add just a word more; the danger of emphasizing implication at all in early training.

The supreme value of studying Argumentation is that it trains the mind to recognize relations: those of fact to fact, and especially of fact to conclusion; and the great merit of the brief form is that it make so clear and explicit just what the relation should be. Few arguments attain that ideal; those of students almost never. Their facts bear some relation to their conclusions, but

not that demanded by the structure of the brief, that of proof.

Now, to gloss this error over, to permit the student to assume that what is wanting can be "implied," that the reader will take the needed step, that all he need to do to convince one that All As are B, is to mention instances of the A-B relation, is, in my judgment, to defeat the purpose of the training. Hence, I submit, only after the student has learned what steps are involved in *proof*, and to take *all* of these as effectively as he can in his argument, should implication be considered. Then it should be presented as a method to be followed only when careful analysis shows that proof is not required, or had better not be undertaken.

Very truly yours,
RALPH CURTIS RINGWALT,
Mt. Vernon, Ohio.

STANDARDIZED REQUIREMENTS IN TEACHER TRAINING

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—Now that the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH has completed its syllabus for the teaching of speech in the high schools, I believe that the next step should be a careful study of the minimum preparation that every high school should demand of candidates for the position of teacher of speech, with a view to sending the findings to all the State Departments of Education and to the local Boards of Education in our larger cities.

Superintendents and Boards of Examiners are frankly puzzled. They realize that the teaching of speech in its various aspects requires technical skill. How that skill can be obtained they do not know, nor do they seem to know how to frame examinations which shall demonstrate such skill. In order to escape faddists they appoint few teachers of speech and many teachers of literature and then either eliminate speech or assign English teachers to speech duties. It is hard to say which is the sadder issue out of the perplexity.

Would we not do a great deal toward building up solid speech instruction in the high schools if we could suggest to educators as

prerequisites for the teaching of speech, an academic minimum, a general speech minimum and alternate speech optionals making for specialization in some one of the major aspects of speech? Those of us who are very hopeful that the creative faculties shall not be neglected for the purely scientific and analytical, find comfort in the fact that Iowa is accepting creative work for advanced degrees, and that Yale has founded a dramatic school. Those of us who feel that speech must be subjected to the laboratory test and come out pure science, rejoice in the spread of laboratory methods in our universities. Preparation both for the creative and the scientific aspects of speech can be standardized within reason, a general training in speech outlined and safeguards in the form of oral tests, written examinations, references and prerequisites be suggested.

If we could reassure the minds of our superintendents that there is some way of separating the chaff from the wheat, they might be encouraged to appoint teachers of speech adequate to carry on the syllabus recommended by the Association.

Very truly yours,

HENRIETTA PRENTISS,
Hunter College.

ASSOCIATION NEWS

SECRETARY'S MINUTES OF THE TENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

NEW YORK CITY
December 29, 30, and 31, 1925

TUESDAY MORNING

THE convention was called to order by President Immel. After a few preliminary announcements he proceeded with his opening address. He stressed the achievements of the ASSOCIATION in the past ten years, especially the development of academic independence, a professional journal, and a scholarly status. He advocated continued academic advancement, better departmental organization, a more comprehensive effort to establish standards of pronunciation, a more definite stand in respect to graduate work and research, and a closer coöperation between academic and professional interests, especially in dramatics.

Addresses: by Windsor P. Daggett of New York and Joseph F. Smith, University of Illinois, on "Standards of American Pronunciation." Discussion by S. A. King, Bryn Mawr, and others. The dropping of R was the moot point.

The president appointed the following committees:

Auditing Committee: Weaver, Harbison, and Miss Stowe.

Committee on resolutions, Drummond, Woodward, Mrs. Mills, West, and Reeves.

At the president's suggestion the nominating committee was elected by nominations from the floor rather than by ballot. It consisted of O'Neill, Drummond, Winans, Miss Prentiss and Trueblood.

Convention luncheons were announced under the direction of Mrs. Kingsley and Mr. Gough and their committee. The first one had as guest speaker Mrs. Bertha Kuntz Baker of New York City. Her theme was Speech training through the interpretation of literature.

TUESDAY AFTERNOON

Separate meeting were scheduled for different groups.

Group I. PUBLIC SPEAKING. C. R. Layton Presiding.

Address: C. R. Layton, Muskingum College," John Bright and William Borah."

Address: P. H. Scott, Purdue University, "The Common Denominator of Speech."

Group II. DRAMATICS. N. E. Reeid, Presiding.

Address: Mrs. Edith J. R. Isaacs, Theatre Arts Monthly, "The Theatre Takes Shape."

Mrs. Isaacs answered many questions regarding current plays in New York. She particularly recommended "The Dybbuk."

Address: N. E. Reeid, Fordham University, "The Dramatics Class *vs.* the Dramatics Club as a Means of Teaching Dramatics."

Group III. ARGUMENTATION AND DEBATE. H. L. Ewbank, Presiding.

Address: H. L. Ewbank, Albion College, "From the Debater's Viewpoint."

Address: Gladys Murphy Graham, Los Angeles, "Applied Logic in Argumentation: Function and Methodology."

WEDNESDAY MORNING, DECEMBER 30

Report of the Treasurer, H. L. Ewbank, Albion College.

Report of the Editor, John Dolman, Jr., University of Pennsylvania.

Both of these reports were discussed at the close of the Editor's report.

Gough moved that we adopt the recommendation of the treasurer that we charge a one dollar convention fee for those who attended the convention. Carried. The president ruled that the motion would not apply until 1926.

Marshman moved that a voluntary convention fee of one dollar be requested this year. Carried.

There was considerable discussion over the question raised by the Editor in his report whether or not the SPEECH JOURNAL should consider the publication of theses.

Gough moved that the matter be laid on the table until after the conference on graduate study. Carried.

Moved that it is the sense of this convention that any new enterprises of the ASSOCIATION shall be underwritten financially before these enterprises are undertaken. Carried.

Miss Harrington, Dallas, Texas, reported on the Associations of Texas and Colorado in the place of Mrs. Fugate.

Mr. Trueblood was given an ovation as he approached the platform to give his address: "A Chapter on the organization of College Courses in Public Speaking."[1]

At the close of Mr. Trueblood's address President Immel on behalf of the ASSOCIATION presented Mr. Trueblood with a volume of Shakespeare's Plays. In connection with the presentation President Immel read the following words which had been inscribed on the fly leaf of the volume: "To Professor Thomas C. Trueblood, Expressing the respect and friendship of your fellow teachers and our deep appreciation of what your half century of service has meant in our field of Speech. All the Members of the National Association of Teachers of Speech, In Convention, New York City, December 30, 1925."

Miss Margaret Wycherly was the guest speaker at the convention luncheon; her topic, "The Use of the Voice in Acting."

WEDNESDAY AFTERNOON

The convention divided into groups again for the afternoon session.

Group I. DRAMATICS, R. C. Hunter Presiding.

Address: R. C. Hunter, Ohio Wesleyan University, "The Challenge of the High School."

Address: R. A. Tallcott, Williams School of Expression, "Some Important Phases of Dramatic Production in College."

Group II. PUBLIC SPEAKING, Howard T. Hill Presiding.

[1]Published elsewhere in this issue.

Address: Howard T. Hill, Kansas State Agricultural College, "Preparing a Sophomore to Meet an Audience."

Address J. Walter Reeves, The Peddie School, "Speech Delivery."

Group III. SPEECH CORRECTION, Mrs. May K. Scripture Presiding.

Address: May K. Scripture, New York University, "Pathology and Re-education of Speech Disorders."

A Dinner Conference on Graduate Study in Speech was held at 6:30 P. M. for members of faculties in institutions granting at least the A. M. degree in Speech. J. M. O'Neill, University of Wisconsin, Presiding.[2]

THURSDAY MORNING, DECEMBER 31

Address: President H. L. Southwick, Emerson College of Oratory, "Lip-Lazy Americans."

Address: George Pierce Baker, Yale University, "The Producer's Responsibility."

BUSINESS MEETING

Report of the auditing committee, Weaver, University of Illinois, Chairman:

"The committee reports that they not only found Mr. Ewbank's report correct, but that they were impressed with the labor of love that had gone into the work."

It was moved that the report of the committee be accepted and the committee be discharged. Carried.

A report was made by Chairman O'Neill of the committee on place which had been appointed by President Immel at the Advisory Council Meeting. The committee was composed of O'Neill, Woodward, Reeves, Gough, Winans, Miss Babcock, and Mrs. Kingsley. The committee reported that they were unanimous for the next meeting to be held in Chicago, and that they suggested the plan of meeting every other year in Chicago with the meetings held on alternate years first at some intermediate point between Chicago and the eastern coast and second at some place on the Atlantic seaboard.

Weaver moved that the report of the committee be accepted,

[2] This Conference is reported separately on page 76.

and that it be left with the executive committee to decide whether Chicago meant Evanston or Chicago. Carried.

Weaver moved that the committee on Syllabus be discharged and commended for the excellent work which it had done under the chairman, Mr. Drummond. Carried.

Mr. Marshman, chairman of the membership committee, reported that he had great difficulty in getting members of prominence to serve on this important committee.

Report of the committee on resolutions, Drummond, Chairman:

1. Resolved, that the ASSOCIATION extend its thanks to the retiring officers of the year, especially to Mr. Immel who has followed his long labor as Business Manager and Treasurer so faithfully and successfully as President.

2. That the ASSOCIATION express its thanks to those who have been responsible for the local arrangements for the present convention and particularly to Mr. Reeves.

3. That the Secretary convey to the guest speakers the appreciation of the ASSOCIATION.

It was moved and carried that the committee's report be adopted. Mr. Woodward, a member of the resolutions committee, then called the association's attention to the fact that Mr. Drummond had left out an important part of the resolutions which had been adopted by the committee. He then read the following:

Resolved that the ASSOCIATION expresses its grateful appreciation to Mr. Drummond for his judicious and painstaking labors in assembling and editing "A Course in Speech Training and Public Speaking for Secondary Schools" now published in book form."

It was moved and carried that the resolution read by Mr. Woodward be adopted.

Mr. West, University of Wisconsin, offered the following resolution:

"Be it resolved that the ASSOCIATION favors the organization, within its group, of semi-autonomous daughter organizations having memberships limited by the qualification appropriate to the several special arts and sciences represented in the ASSOCIATION."

After considerable discussion it was felt best that the resolution should be referred to the Advisory Council of next year. Such a motion was made and carried.

Mr. Gough made the following motion which was carried: Sub-

scription to THE QUARTERLY not to carry membership in the organization, but membership in the organization to carry subscription to THE QUARTERLY.

Mr. O'Neill, Chairman of the nominating committee, made the following report:

President, E. C. Mabie, University of Iowa.
First Vice-President, Miss Elizabeth Lee Buckingham, Leland Stanford.
Second Vice-President, Newell C. Maynard, Tufts College.
Third Vice-President, H. T. Hill, Kansas State Agriculture College.
Secretary, Miss Ottilie T. Seybolt, Smith College.
Treasurer, H. L. Ewbank, Albion College,
Member of Council, J. T. Marshman, Ohio Wesleyan.

President Immel asked if there were further nominations from the floor. There being none Mr. Baird moved that the Secretary cast the unanimous vote of the association for those nominated by the committee. Carried.

The guest speakers at the luncheon were: Lawrence Langner, Director of the Theatre Guild, and Hubert Druce, now playing in *The School for Scandal.*

THURSDAY AFTERNOON

The convention reported in three different groups for sectional meetings.

Group I. INTERPRETATION, Gertrude Johnson, Presiding.
Address: Gertrude Johnson, University of Wisconsin, "Objectives of a course in Interpretive Reading."
Address: Perle Shale Kingsley, University of Denver, "Methods of Teaching Interpretive Reading."
Address: Alice Mills, University of Iowa, "Artistic Standards."

Group II. SPEECH SCIENCE, Robert West, Presiding.
Address: William J. Farma, New York University, "The Broader Conception of Speech."
Address: Robert West, University of Wisconsin, "The Nature of Vocal Sounds."

Group III. ARGUMENTATION AND DEBATE, W. P. Sandford, Presiding.

Address: E. T. Ramsdell, University of Colorado, "History of Intercollegiate Debating in the United States."

Address: W. P. Sandford, Ohio State University, "Report on a Recent Debate Questionnaire."

The Convention adjourned with these meetings.

J. WALTER REEVES, *Secretary.*

DINNER CONFERENCE ON GRADUATE STUDY IN SPEECH

HOTEL McALPIN

December 30

Forty-five persons attended the dinner conference on graduate study on December 30. Dinner was served at 6:30 and at 8 P. M. Mr. O'Neill called the conference to order. Discussion lasted until 12:30 Thursday morning, and a few small groups were still at it at 1:30.

Four general classes of problems were considered, as follows:

A. Problems of Administration. Under this heading were discussed:

1. Pre-requisites. Virtually all departments giving graduate majors in speech reported that they required an undergraduate major or its equivalent for entrance upon graduate study.
2. Differences between graduate and undergraduate work. No very definite distinction other than relative quality seemed to be general. The old idea that graduate work is purely research met with divided opinion. So also the idea that the graduate student is to be held for full knowledge external to the course. The difference between Ph. D. and M. A. work was also considered, but no conclusion reached. Most persons seemed to regard the M. A. as a "baby Ph. D." Nearly all colleges reported a thesis required for both. A stage whisper suggested that the M. A. was an English degree and the Ph. D. a German one.
3. Coöperation of other departments. While many per-

sons reported little active coöperation from other departments, it was noteworthy that little actual jealousy or opposition was reported. A few reported active and hearty coöperation, especially from English and Psychology.

4. Ability in speech as a condition for the M. A. degree. There was a general feeling that a reasonable ability should be required, but a divided opinion as to the need for conspicuous ability. Northwestern was reported as having a high requirement and as backing it up with required private lessons. The desirability of the latter was questioned by some and supported by others.
5. Library facilities. These were reported to be generally fair with respect to the quantity of material, but very bad with respect to organization. Good bibliography is badly needed in our field, according to many opinions.

B. Use of Laboratory and Clinic in graduate work.

This discussion took the form of a series of reports from institutions having laboratories. Wisconsin furnished mimeographed lists of its supplies; also copies of its case history form.[1]

C. Use of Auditorium and Theatre in graduate work.

Discussion of this topic was rather wide, and became largely a debate on the place of creative work in graduate study. Mr. Mabie, of Iowa, took the lead in this matter with a strong plea for recognition of creative work as higher study. Production of a play might be considered as an M. A. thesis, in his opinion, and the writing of a play as a Ph. D. thesis, but only with vigorous insistence upon great excellence. Mr. Drummond, of Cornell, stressed the impossibility of a complete study of the drama and the theatre without active creative work. There was general recognition of

[1] These are reprinted in the Laboratory and Research column of this issue.

the need of adequate equipment before work in production could be expected to attain a sufficiently high quality to be considered in this connection.

D. Use of the machinery of the National Association in furthering the development of graduate work.

Mr. Wichelns outlined the accomplishments and the possible accomplishments of the Research Committee, emphasizing the need for general coöperation in reporting studies, bibliography, etc. The business manager and editor reported for THE QUARTERLY JOURNAL. It was suggested that there were two divergent purposes in THE JOURNAL, one to provide elementary material for a large public of high school teachers, the other to provide college and university teachers with reports of research. Several persons believed, however, that the high school teachers, especially those working for higher degrees, would be interested in the research material. It was proposed that highly specialized research material should be published separately, and the matter discussed at length. Many persons seemed to have the impression that THE JOURNAL was excluding advanced research material as uninteresting to its larger group of readers, but the editor denied this, and stated that he had not rejected a single article which would have been suitable for publication in a volume of special studies. He pointed out that the only reason some of the best research material had not appeared in THE JOURNAL was that it had been held back for other purposes. The question of Mr. West's thesis was discussed, and left with the understanding that it would be considered for publication in THE JOURNAL, possibly in an enlarged research number. The chair, on instruction by the conference, appointed a committee consisting of Messrs. Wichelns, Drummond, Mabie, Immel, Dolman, and O'Neill, to consider ways and means of financing the publication of more advanced material. The meeting then adjourned.

POSTSCRIPT. The committee subsequently met, and recommended to the ASSOCIATION: (1) No separate publication for the present. (2) An increase in the size of THE JOURNAL whenever necessary for the publication of research material on hand. (3) A permanent committee consisting of representatives of Cornell, Iowa, and Wisconsin (the universities giving Ph. D. in speech), the President and the Editor, to pass upon such special material, and to finance the extra pages.

LIST OF DELEGATES IN ATTENDANCE AT THE NEW YORK CONVENTION

Allardice, Agnes I., Williamsport, Pa.
Babcock, Maud M., University of Utah.
Bailey, Mark, University of Maine.
Baird, A. Craig, University of Iowa.
Baird, John F., Lake Forest College, Illinois.
Baker, Mrs. Bertha K., New York City.
Borden, R. C., New York University.
Bradley, Catherine, Ohio Wesleyan University.
Brees, Paul R., Wittenberg College.
Brophy, Daniel F., College of the City of New York.
Brown, Frank S., Dartmouth College.
Brownell, Mary A., Madison, Wisconsin.
Buckingham, Elizabeth L., Stanford University.
Bunn, Russell, G., Hiram College.
Busse, Alvin C., New York University.
Caldwell, Florence M., Darlington Seminary.
Cochran, I. M., Carleton College, Northfield, Minn.
Collins, G. Rowland, New York University.
Collins, Mary Rose, Philadelphia, Pa.
Cornell, Mrs. Florence, Ionia (Mich.) H. S.
Couch, Isadella C., Mt. Holyoke College.
Crocker, Lionel, University of Michigan.
Cross, Helen E., St. Cloud, Minnesota.
Cusack, Annette L., Evander Childs H. S. (N. Y.)
Daggett, Windsor P., "The Billboard," N. Y.
Dolman, John, Jr., University of Pennsylvania.
Dorsey, Jane, Smith College.
Drummond, A. M., Cornell University.
Eckhardt, Elizabeth, U. of West Virginia, Extension Division.
Egbert, Anna, Brigham Young University.
Ewbank, H. L., Albion College.
Falk, Sawyer, Hillsdale College.

Farma, William J., New York University.
Fisher, George E., Georgetown College.
Flaherty, Helen, Owatanna, Minnesota.
Fleischman, Earl E., University of Michigan.
Flemming, Edwin G., New York City.
Fritz, Charles A., New York University.
Gilman, Wilbur E., Cornell University.
Gough, Harry B., DePauw University.
Graham, Mrs. M. W., Los Angeles, California.
Griscom, Ellwood Jr., Austin, Texas.
Grimm, Harriett E., University of Wisconsin.
Hall, Alta B., Cornell University.
Harbison, C. C., Oberlin College.
Harding, Harold F., Iowa State College.
Hardy, C. D., Northwestern University.
Harrington, Alona, Hockaday School, Dallas, Texas.
Harvey, Mrs. Mary Thornton, New York City.
Hawkins, Bertha J., Newark, N. J.
Healy, Joseph X., College of City of N. Y.
Hedrick, Jennie, Washington School for Correction of Speech Defects.
Hellerstein, Louis A., Denver, Colo.
Hendrickson, Hilda, Salt Lake City, Utah.
Herrick, Marvin T., Iowa State College.
Hickox, Grace, Fine Arts Bldg., Chicago, Ill.
Hill, Howard T., Kansas State Agricultural College.
Howell, H. Alice, Nebraska State University.
Howes, Raymond J., University of Pittsburgh.
Hunt, E. L., Swarthmore College.
Hunt, Mrs. Elizabeth P., Wellesley College.
Hunter, R. C., Ohio Wesleyan University.
Hultzen, Lee S., Cornell University.
Illingworth, Robert S., Lafayette College.
Immel, Ray K., University of Southern California.
Irvine, Theodoro, New York City.
Johnson, Gertrude E., University of Wisconsin.
Johnson, Inman, Louisville, Ky.
Jones, Donna, Utah Agricultural College.
Kallgren, C. A., Colgate University.
Kentzler, Ruth P., University of Wisconsin.
King, Samuel A., Bryn Mawr College.
Kingsley, Mrs. Perle S., University of Denver.
Klingbeil, Henry C., Beaver (Pa.) High School.
Kolassa, Joseph A., Buffalo, N. Y.
Latham, Azubah T., Teachers College, Columbia.
Laughlin, Anne P., Illinois Wesleyan University.
Layton, Charles R., Muskingum College.
Lean, Delbert G., Wooster College.

Leverton, Garrett H., Lake Forrest College.
Lyon, C. E., University of South Dakota.
Lyon, Ethel E., Park College.
Mabie, Edward C., University of Iowa.
Mack, Edith M., Maplewood, N. J.
McDowell, Mrs. Elizabeth D., Columbia University.
McGorvin, Beulah E., Wilson College.
McIntosh, Anne G., Oneonta Normal School (N. Y.)
Marshman, J. T., Ohio Wesleyan University.
Maynard, Newell C., Tufts College.
Menninger, Almira, Hunter College.
Menser, C. L., Knox College.
Meredith, Laura M.,
Miller, M. Octo, Mt. Holyoke College.
Mills, Mrs. Alice, Iowa State University.
Mohr, Albert G., New York Law School.
Monroe, Alan H., Purdue University.
Morris, John S., New York University.
Muniz ,Luis G., Porto Rico University.
Myers, May E., Lauralton Hall, Milford, Conn.
Nicholas, Tirzah L., Baldwin School, Bryn Mawr, Pa.
Norvelle, L. R., Indiana University.
Noyes, Gladys, New York City.
Nygren, Astrid, College of Industrial Arts, Denton, Texas.
O'Neill, J. M., University of Wisconsin.
Packard, Frederick C., Boston, Mass.
Palmer, Erasmus, College of the City of New York.
Pelsma, J. R., State Teachers College, Kansas.
Pennington, Thos. J., University of Pennsylvania.
Prentiss, Henrietta, Hunter College.
Priolian, Charlotte H., Charleston, S. C.
Prussin, Isabelle, Brooklyn, N. Y.
Raines, Lester, University of Minnesota.
Raubicheck, Letitia, New York City.
Ramsdell, Edward T., University of Colorado.
Read, Harriett, New York University.
Redmond, Daniel W., College of the City of New York.
Reeid, N. E., Longmans, Green Co.
Reeves, J. Walter, Peddie Institute.
Reynolds, Flora, Ionia, Michigan.
Robinson, G. M., Bates College.
Robinson, Lucy Jane, Council Bluffs, Iowa.
Rowe, Mrs. Myrtle, New York City.
Sandford, W. P., Ohio State University.
Sands, Mary K., Montana State Normal.
Scanlan, Ross, University of Pittsburgh.
Schaughency, H. W., Irving School, Tarrytown, N. Y.

Scott, Preston H., Purdue University
Scripture, Mrs. E. W., New York University.
Seybolt, Ottilie T., Smith College.
Shattuck, Fredrica V., Iowa State College.
Skinner, E. Ray, University of Wisconsin.
Smith, Eugene, Brooklyn, N. Y.
Smith, Henry W., Princeton Theological Seminary.
Smith, Joseph F., University of Illinois.
Steel, Verna, Minneapolis, Minn.
Stinchfield, Sara M., Mt. Holyoke College.
Stern, Rose, New York City.
Stephens, Lucile, Poughkeepsie H. S. (N. Y.)
Stowe, Genevieve, Woodward Tech., Toledo.
Stowe, Marion, Ypsilanti, Mich.
Swift, Walter B., Boston, Mass.
Tallcott, Jennie W., Ithaca Conservatory of Music.
Tallcott, Rollo A., Williams School of Expression, Ithaca, N. Y.
Talmadge, Elizabeth, Valley Stream H. S.
Taylor, Harriet S., Hampton Institute, (Va.)
Taylor, Jane B., Vassar College.
Thomas, C. K., Cornell University.
Thornburg, Rowena, Neodesha, Kansas.
Tilroe, H. M., Syracuse University.
Troutman, W. C., Carroll College.
Trueblood, Thomas C., University of Michigan.
Vaill, Stanley T., University of Minnesota.
Van Wye, D. C., University of Cincinnati.
Weaver, A. T., University of Wisconsin.
Weaver, Mrs. A. T., University of Wisconsin.
Weller, Herbert C., University of Illinois.
Welsh, Jean C., Portland, Maine.
West, Robert, University of Wisconsin.
Wichelns, H. A., Cornell University.
Williamson, A. B., New York University.
Winans, J. A., Dartmouth College.
Wise, C. M., State Teachers College, Kirksville, Mo.
Woodward, H. S., Wastern Reserve University.
Worman, Elizabeth D., Berea College.
Wyatt, Mrs. Zaidee, Abington, Pa.
Young, Alfred, Brooklyn.

NEW BOOKS

[As far as possible staff reviewers are assigned to cover the new books, but voluntary contributions are always welcome, especially if concise and informative. Reviews, or suggestions of books to be reviewed should be sent to Hoyt H. Hudson, University of Pittsburgh.]

A Course of Study in Speech Training and Public Speaking for Secondary Schools. Compiled and edited by A. M. DRUMMOND. The Century Co., New York, 1925. 291 pages. Price $1.25.

(EDITOR'S NOTE: We present here two reviews of the Association's official publication, one from the Middle West and one from the East. A third, from the West Coast, is promised, but is not yet in hand.)

I

Here is a unique volume which every person directly or indirectly interested in Speech will want to own. It comprises a course of study for secondary schools, with a series of special articles which clarify and supplement the recommended aims and methods. The course was worked out by a special committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. They found that universities and colleges are not generally giving entrance credit for Speech courses taken in high school, but that they are not averse to giving such credit when the courses are "in content and strictness of requirement on a par with other subjects for which credit is now allowed." The courses which the committee has outlined aim to meet the foregoing requirement and they have the approval of many state departments of education.

The committee recommends a fundamental course in Speech of either one-half or one unit, followed by an elective half or whole unit taken in one or more of the following: Public Speaking, Argument and Debate, Oral Interpretation of Literature, Dramatics. The objectives and methods of each of the foregoing courses have

been flexibly outlined by the committee. They can easily be adapted to different schools and instructors.

In addition to the foregoing, the book contains twenty-nine special articles by well known instructors in the field of Speech. Following is the table of contents for this section of the volume:

Communication: The Basic Principle. Harry Caplan.
The Psychological Basis of Speech Training. Charles Woolbert.
Ends and Means in Elementary Speech Education. Andrew Thomas Weaver.
Conversational Quality in Delivery. Russell H. Wagner.
The Training of the Voice. Henrietta Prentiss.
Phonetics and Speech Training. Sarah T. Barrows.
Phonetics and the Teaching of Elocution. Lee S. Hultzen.
The Problem of Pronunciation. William Tilly.
Method and Practice In the Learning Process. James M. O'Neill.
Oral Expression in the English Program. Edwin B. Richards.
Some Differences Between Speaking and Writing. Giles Wilkeson Gray.
The Rhetoric of Spoken Discourse. Hoyt H. Hudson.
Speech Plans and Outlines. G. Rowland Collins.
The Choice of Subjects for Student Speeches. Everett L. Hunt.
The Use of the Declamation. Wayland Maxfield Parrish.
The Class Hour. James A. Winans.
The Course in Public Speaking. Clarence D. Thorpe.
The New Spirit in Debating. Philip M. Hicks.
The Group Discussion. William G. Utterback.
Silent versus Oral Reading in the Speech Training Program. Davis Edwards.
The Oral Interpretation of Literature. Lee Emerson Bassett.
The Drama As An Educational Activity. From "The Teaching of English in England."
Dramatics and Speech Training. A. M. Drummond.
Some Principles of Play Directing. Clarence Stratton.
The Development of Action and Gesture. Joseph Searle Gaylord.
A Note on Memorization for Delivery. Ray K. Immel.
Problems and Methods in the Correction of Defective Speech. Smiley Blanton.
Foreign Accent and Its Eradication. Daniel W. Redmond.
The Training of the Teacher.

Harry Caplan, of Cornell University, stresses communication as a basic principle of public speaking. Being a classicist, Mr. Caplan brings to us the ancient point of view, and uses the classical nomenclature of invention, disposition, formation of style, and presentation. He shows that the ancients considered the audience

of major importance in speech preparation, and that their theories have never been disproved. "Simple and direct style is good style," he says, "not because it transforms a subject into an objective thing of severe beauty, but because it is most communicative." This is the gauge by which success or failure in the classroom, should be measured.

William Tilly traces the development of our written and spoken words. The written or book words are based on the unimproved Roman alphabet; the spoken or real words on the improved Roman alphabet. They are two different things and cannot be made identical. He gives suggestions accompanied by a bibliography which will aid the teacher of elementary as well as advanced phonetics.

James M. O'Neill deals with the general problem of speech training. He warns against following the slogan "Practice makes perfect." It is dangerous procedure in the teaching of speech. A truer statement is that "practice makes permanent," and it may make faults as permanent as virtues. Practice is only one of a team of four elements necessary to good speech training. These are: motivation, knowledge, practice, criticism. The paper contains a discussion of these four elements and it makes clear their application to speech training.

One of the most helpful articles is the one by James A. Winans. It is an appeal to stress communication of the thought in speaking. The speaker must be made to feel that his first duty is to hold his audience, and he must use his ingenuity to find ways of interesting and impressing them. Mr. Winans' suggestions embrace all the steps from the preparation of the subject matter by the student to the class presentation, including the criticisms of student and instructor. The recommendations are concrete and usable, and the entire paper is very stimulating.

Although the main consideration of the volume is the improvement of normal speech, two articles on the correction of speech disorders are included.

The volume seems to me to be a very valuable one. It gives the high school teacher a standard by which to judge his work, and presents a helpful survey of the whole field of speech, which will certainly be welcomed by those who are interested but not thoroughly trained. The school administrator, as well as the

teacher, will find it useful. I do feel that the emphasis on the different phases of speech is not always consistent with their importance; that there is some repetition of the basic principles of a fundamental course, while phases of debating and especially interpretation, are not touched upon. Perhaps such articles could be added should there be a second edition, but in the meantime we have the best $1.25 value which has ever been offered in the field of Speech.

GLADYS BORCHERS, *University of Wisconsin.*

II

In 1917 the National Joint Committee on English in their Report on the Reorganization of English in Secondary Schools Characterized previous tendencies in secondary school English as fostering "a type of English study that practically ignored oral composition and subjects of expression drawn from the pupil's own experience," adding that a reaction against such a type of study was inevitable and that it had already begun. Since 1917 this movement has steadily gathered strength, and the Report to be reviewed, which was approved by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in December, 1924, is the tangible evidence of it. It is published with a series of explanatory articles "intended to enforce a point of view, to correct possible misconception, to suggest ways and means, and to formulate standards." A glance at the personnel of the committee appointed to draw up the report and at the goodly array of specialists and authorities who have contributed the discussions will satisfy the most discriminating student of the situation that here at last is the book for which he has been waiting, which will define a specific course of action for him and which will clear up his hazy ideas as to just what is meant by a course in speech training and public speaking.

The report, basing its course upon certain definite findings of the committee, offers a program representative of the best present practice in speech training and public speaking. It will be "useful to teachers in colleges and universities as well as to the teachers and the administrators of the secondary schools for whom it is primarily intended." The courses recommended, which are adequately outlined, will be an inspiration and a challenge to schools and to educators. The scheme, based on *class instruction* and on

the assumption that a *trained teacher* is in charge, is "an outline of aims, standards, methods, and organization, not a statement of technological detail or of daily marching orders." To the rural or small town teacher it will seem far too ambitious for him to attempt, but there is no school, however small or unorganized, where at least parts of the program may not be put into practice.

The report states clearly that the whole plan of the course and the conduct of the class hour should be "such as to stimulate the desire and develop the impulse to communicate." The first two special articles relate particularly to this phase of the report: the first "Communication the Basic Principle" by Harry Caplan, discussing the proposition in a rather abstract though logical fashion; the second, "The Psychological Basis of Speech Training" by Charles H. Woolbert, stressing the difference between the old-time, conventional method of "pouring in" information and the modern "do" or "income-outgo" theory of education encouraged by modern psychology.

Russell H. Wagner in "Conversational Quality in Delivery" offers some much-needed suggestions to untrained, inexperienced teachers. By use of a specific example he illustrates, in a way which will appeal to boys and girls, the development of informal private conversation into more formal speech.

Henrietta Prentiss in "The Training of the Voice" tells us what is wrong with the present method and urges us not to be content with such conditions. She makes a very wise and pertinent plea for the coöperation of *all* departments other than speech in "bringing constant pressure upon boys and girls to give more serious attention to their voice training."

The gist of "Method and Practice in the Learning Process" by James O'Neill is interestingly summed up in the last sentence: "Motivated, informed, extensive *practice in speaking,* competently criticized, is what we ought to mean by the *doing* which results in what we ought to mean by learning."

"The Rhetoric of Spoken Discourse" by Hoyt Hudson and "Speech Plans and Outlines" by G. Rowland Collins will furnish excellent aid to teachers in "reaching" pupils. They both stress the value of speech outlines, making practical, specific suggestions and suggestitng specimen assignments. The latter article is well adapted to the working out of that phase of the report.

Wayland Maxfield Parrish in "The Use of the Declamation" gives his viewpoint on the much mooted question of the value of Declamation and suggests ways in which Declamation may be profitably used as part of the speech program.

To those teachers who "do not believe in 'Oral English,' " who use it as a means of getting out of work (and doesn't the shoe pinch all of us pretty hard here), and who haven't given their pupils a "square deal" in speech training, "The Choice of Subjects for Student Speeches" by Everett L. Hunt," "The Class Hour" by James A. Winans, and "The Course in Public Speaking" by Clarence D. Thorpe will furnish a reproof, a warning, and an invaluable aid. The last article wisely stresses the necessity of the teacher herself being a "live wire."

"Group Discussion" by William Utterback should be read in conjunction with "The New Spirit in Debating" by Philip Hicks which gives just the information and the inspiration which its title implies.

There has been much recent investigation relative to the proper apportionment of silent and oral reading in the schools. "Silent versus Oral Reading" by Davis Edwards clears up a number of misconceptions as to these investigations.

"The Drama as an Educational Activity" from "The Teaching of English in England" furnishes the interesting commentary that more play writing and less premature essay writing in our schools is much to be desired. This whole article is interesting as an index of the British viewpoint. A. M. Drummond's "Dramatics and Speech Training" is in the nature of valuable suggestions to inexperienced teachers who are making their first approach to play production. Clarence Stratton's "Some Principles of Play Directing" is even more concrete and practical than the preceding article. Mr. Stratton, who is an authority in this field, has put forth a definite, specific plan for procedure in working out an entire play. Teachers prone to take too little responsibility unto themselves will do well to read the article.

"The Development of Action and Gesture" by Joseph S. Gaylord will be of value to those whose ideas are hazy as to the difference between old-fashioned elocution and modern speech making.

Any class of pupils will be thankful to the teacher who will

read and pass on to them the rules for memorization embodied in Ray Immel's "A Note on Memorization for Delivery."

The last article, "The Training of the Teacher," which is a compilation of excerpts from several reports and bulletins, gives to those interested in speech training encouragement and reason to believe that speech training and public speaking are at last coming into their own—especially in the light of this Report and the accompanying articles, which, if read and studied carefully and properly digested and assimilated, will give to any teacher, trained or untrained, an adequate approach to the subject and an authoritative consideration of it from all angles.

JULIA L. SWADENER, *West Chester (Pa.) High School.*

Purposive Writing and Speaking. By JOSEPH A. WALLACE AND JAMES MILTON O'NEILL. Longmans, Green and Co., 1925. Pp. vi & 338.

A teacher must make assignments. And the best assignment in a composition class is one which sets a definite task with a specific purpose, with brief instructions as to how that purpose may best be accomplished, and with specimens or illustrative material.

This text-book, evidently intended for secondary schools, is notable for at least two features: it furnishes definite well-planned assignments or projects in sufficient number to keep a class busy for a year without spending much recitation-time on literary definitions or points of theory; and it treats of both oral and written composition, in proportion. The first and main section of the book consists of twenty-eight projects, such as "Making a Recitation," "Reporting an Incident," "Delivering a Speech," "Telling a Story," and "Making an After-Dinner Speech." Part II, headed "Tools," includes instruction upon diction, the voice, grammar, punctuation, and related subjects. There is an appendix treating of parliamentary law, the use of the library, versification, and standards for judging a debate, and giving lists of books and subjects.

As a practical and immediate aid both to teachers and pupils, this book can be recommended. But if the reader or user looks for more—if he hopes to find, for instance, a clear statement or classification of the purposes proper to various kinds of rhetorical and

literary discourse, or a careful discrimination between real and factitious situations, he will be disappointed. The assignment to explain orally in class the statement, "The score was fifteen-love," puts the pupil in a real situation, with a definite purpose with respect to his hearers. But when a student is asked to introduce, as before a school assembly, John Barrymore (who presumably will not be present when the exercise is carried out), what now is the student's purpose with respect to his hearers? Is it to make them know John Barrymore, or is it to make them say, "He is doing this right"? If the purpose is the first, then could it not better be accomplished by a speech directly to the class, with no pretense of Barrymore's presence? If the purpose is the second, then one can say it is a suitable purpose for a class exercise, but hardly the special purpose of a speech of introduction. And when we ask the student to speak as "a business man welcoming a visiting president of the chamber of commerce in a distant city, at a banquet in the visitor's honor," purposes become still more confused. Surely now the speaker's purpose is as much histrionic as it is rhetorical. Again it may be said that, as a class exercise, the assignment may have a place in a composition course. But to identify the purpose of a student fulfilling this assignment with the purpose of a business man making an actual speech of welcome is hardly sound.

It is surprising, in view of the authors' stress on the word "purposive," that in the ten-page discussion of the project, "Delivering a Speech," there is no treatment of the purpose or purposes of speech-making. In the exercises at the end of the discussion, however, some suggestion of a classification of purposes emerges—interesting the audience, making clear, convincing, persuading, impressing. Similarly, one of the twenty-eight projects is "Reviewing a Book," but there is no statement of the purpose or purposes of book reviews. Cross-references among projects are held to a minimum. Would it not be well, from every standpoint, to indicate that in writing an editorial one is likely to be, purposively speaking, in a position practically identical with that of one making a speech?

Perhaps all the questions raised by a perusal of this book can be summed in one: have not the authors yielded in their effort to be *practical*, too much to the *empirical*, the rule-of-thumb? What

writing and speaking is not, if we are to use the word in a loose and democratic sense, purposive? The authors suggest that they have tried to avoid assignments that result in "activity simply for the sake of activity." But choose the most despised of out-moded exercises—declamation, parsing, or what you will—and it always had "an end outside itself." A school-girl engaging in the lightest of chatter may have a very definite purpose—to "make a hit," or to amuse a friend, or to avoid going home. To be purposive is not enough; if one is treating discourse as a subject of instruction, surely one must distinguish among purposes.

The reviewer finds himself in agreement with the suggestion of the Preface that the prevalent four-fold division of discourse is unsatisfactory. He agrees that a sounder classification can be based on the study of purposes, or functions. But he finds no such basic study attempted by the authors of this work. Of the four "old forms" it is said, "In actual life we do not keep them separate." But if a teacher has any function surely it is to find some order, or set of principles, applicable to the more or less chaotic condition of "actual life,"—and where there are differences to make distinctions. The authors of *Purposive Writing and Speaking* exercise this function very well in Part II; and in the appendix they ask students to distinguish between trochees and anapests, between hexameter and heptameter—though in actual life such distinctions are rarely made. Is it too much to ask of their series of projects that it should not only furnish ample and useful assignments but also reflect an ordered and consistent view of rhetoric and poetic?

HOYT H. HUDSON, *University of Pittsburgh.*

School Poetry for Oral Expression. By EDWARD DU BOIS SHURTER and DWIGHT EVERETT WATKINS. Noble and Noble, New York, 1925.

This book should be welcome if for no other reason than it calls attention to the fact that oral reading is an effective means—I am bold to say, the only means—of enabling boys and girls fully to understand, appreciate and enjoy poetry. The lamentable truth is that this fact is but mildly recognized and often wholly ignored in the study of literature in schools. In many high schools little

or no oral reading is done by teachers or pupils in English or other classes. And, because educational experts have found that after the fourth or fifth grade the average pupil is able to grasp the ideas of a printed page faster than he can utter them, it often happens that little oral reading is done beyond those grades. Since utterance slows up speed in reading, utterance must yield to speed, and the pupil is schooled and tested in silent reading. Speed seems to be the one thing needful, the supreme good, in our headlong rush to educate everybody. If this is true, we shall have to leave out poetry in justice to poetry. For poetry is not "built for speed," though it may have the latent power of Niagara. Emerson said, "Niagara never hurries."

Space does not permit a discussion of training in silent reading—such training is undeniably of value in the field of prose—but by some it is very much lamented that, groaning underneath this twin-six age, we have no time to consider the hidden worthiness of poetry, nor to invite our souls in class or open field with a book of verse. The pupil who fails to turn a page every minute and a half is under suspicion of a low I. Q., and courts disfavor by lowering the speed average. "A poem," said Holmes, "must be kept and used, like a meerschaum or a violin, ... until we are stained through with the essence of it." That pupils in secondary schools are rarely stained through with the essence of poetry, or even of a single poem, is evident to any one who has heard college freshmen attempt to read verse. A cursory intellectual notion of the ideas of a poem does not suffice. The author's attitude, his emotional reaction to an idea, a scene, or an event, is the essential thing. If the reader fail to understand the experience of the poet and make that experience his own, a poem is of no more significance to him than are stars to a horse. To read a poem well one must assimilate it; it must become a spiritual experience. This requires time, and so our sight reading pupils rarely enjoy the riches of poetry.

But, beyond calling attention to a need in literary education, "School Poetry for Oral Expression," has other values. The selections, for the most part, are of a high order. In content and form they are worthy of the time and intensive study that good oral reading demands. It is gratifying to note that dialect pieces, catchpenny selections, elocutionary thrillers, and declamation prize win-

ners, with possibly one or two exceptions, have no place in this book. Vaudeville "stunts" have too often been dignified by the term "readings" to the degradation of the art of reading.

The book is divided in two parts. Part I (160 pages) is made up of "Newer Selections," chosen from the work of such authors as John Masefield, Louis Untermeyer, Henry Van Dyke, Robert Frost, Bliss Carmen, Richard Hovey, Edna St. Vincent Millay, John Drinkwater, Corinne Roosevelt Robinson, Grace Conkling, Joyce Kilmer, Elias Lieberman, and Alfred Noyes. Part II (90 pages) is devoted to "Older Selections." Among these are many "old favorites" cherished because of their truth and beauty and worthy of becoming new favorites to the younger generation. ("Curfew Shall Not Ring Tonight" is not in the list!)

"Each poem"—I quote from the preface—"is preceded by a head-note which aims to give to the reader such information as is necessary to furnish an adequate mental background, brief and direct suggestions being given to guide both teachers and pupils in the correct oral interpretation." Of these notes it should be said that those relating to the life and work of the several authors are interesting and helpful. But one hesitates to commend unreservedly the suggestions aimed "to guide teachers and pupils in the correct interpretation." There is room for wide difference of opinion here. The suggestions are often vague and they sometimes smack of artificial devices for gaining effects. There is danger that the youthful reader will infer that effective oral rendition is a matter of mechanical artifice and that skilful reading involves mastery of certain subtle elocutionary tricks. For example, under the suggestions for the reading of "The Chambered Nautilus" the reader is advised to "ask the audience to imagine the poet sitting in contemplation of this wonderfully beautifully shell. In the last stanza the poet may be imagined to lift his head in reverie or contemplation, as he thinks of the spiritual lesson involved. If the reader can get the audience to see the poet clearly, almost direct speaking may be used, *but suggestive glances to the side may be used with caution.*" (The italics are mine.) For the rendering of Untermeyer's "Autumn" the reader is told to "Linger over each separate picture with affection, and if emotion bubbles up in the closing lines, do not crush it out, yet keep it under control." In comment on Markham's "Lincoln, a Man of the People," the editors say, "A

superb effect can be secured by a proper rendering of the words 'lonesome place' in the last line." It is good to call attention to that fine figure, but one wonders what mechanical effort a youngster will make in endeavoring to give the words a proper rendering. Again, in the note preceding "Little Boy Blue," we find this suggestion: "The tone is that of supreme affection. At times the voice is almost choked with sobs. There are 'tears in the voice' all the way through. Vividly place yourself in the father's or mother's place and you cannot but succeed." In his effort to succeed the youth may forget where genuine tears come from. An introductory chapter setting forth certain principles of the oral reading of poetry and emphasizing the necessity of intensive study devoted to an effort to get the central idea and the mood of a poem, and to discover what each stanza or division contributes to the development of the thought and the mood, and to acquire a just balance of sense and music, would have served the purpose better than the head-notes and would have given the pupil a clearer idea of the problems involved in the study of a poem. However, if the notes aid the pupil even in a slight measure to come into harmony with the thought and spirit of the poems without leading him to resort to mechanical devices for producing effects, they are worthy of the slight space given to them.

LEE EMERSON BASSETT, *Stanford University.*

The Art of Public Speaking. By LUCY D. BELL. Routledge and Sons, London (E. P. Dutton, N. Y.), 1923. Pp. 118.

The Public Speaker. By H. H. ROBERTS. Routledge and Sons, London (E. P. Dutton, N. Y.), 1923. Pp. 190.

These books, together with Wicks' *Public Speaking for Business Men* (reviewed in the November, 1925, QUARTERLY JOURNAL), seem to represent the first efforts of English writers in a field in which American authors have now become legion—that of "practical" texts in Public Speaking. With apparently no knowledge of the American books of the same type, with an equipment composed mainly of a general and classical education, with an empirical common-sense notion of psychology, and with a desire to "write down" to the eager but inexperienced and poorly educated speaker, these

writers cannot but fall short of their high aims and opportunities.

The Art of Public Speaking is a book written by a woman for women. It is designed to meet the needs of women in their present political status, with the responsibilities of speaking resting more heavily upon them. Miss Bell, in ten very brief chapters, deals with such subjects as (English) Debating, Chairmanship, Crowd Psychology, Election Speeches, and Personality. She draws mainly on British oratory and literature—chiefly Shakespeare—for her illustrations, few of which are fresh or particularly useful. Advice to electioneering speakers illuminated by passages from Dickens and George Eliot would strike an American political aspirant as being of wholly doubtful value.

The Public Speaker is presumably a correspondence school text, by an author of very wide reading. A highly catholic array of practitioners, from Demosthenes to Henry Clay, appear in his pages, although the most recent theoretical writer drawn upon seems to be Quintilian. There is much to praise—sound principles in speech construction (more applicable to written than to oral composition, perhaps), substantial advice on the use of words, discriminating standards of moderation in tone, gesture, and manner. However, the chapter headed, "The Art of Gripping, Holding, and Convincing an Audience," is largely taken up with obvious and repetitious suggestions about industry, enlarging one's vocabulary, confident demeanor, and the like.

It may be of comfort to some that Americans can surpass the English in at least one respect, if only in the writing of practical texts in Public Speaking. Yet one cannot help thinking that if any of the writers here mentioned had taken the trouble to study the method of some of our recent texts, had familiarized himself with some recent psychologists, and had drawn upon his own Whately and Campbell—with his classical background and the Englishman's instinctive love for and keen understanding of public speaking—he would have been able to turn out a work surpassing most of our own literature on the subject. It may be mentioned that when Mr. Wicks (whose book in most respects surpasses the two here reviewed) was lecturing in this country two years ago, then in the throes of writing his book, he was asked if he had consulted any modern texts or wished to examine any American auth-

ors. He declined the latter offer and stated that he was not interested in any authorities more recent than Cicero.

RUSSELL H. WARNER, *Iowa State College.*

What Is Americanism? By G. M. WILSON. Silver, Burdett and Co., 1924. Pp. 330.

Oratory, read and declaimed, was for generations the common staple of school exercises in the United States, as it had been in England, France, and ancient Rome and Greece. But a book composed of speeches by American publicists, intended as a text for History and Civics in the seventh grade, comes in this generation as something of a novelty.

Professor Wilson has collected about seventy speeches (most of them in abridged form) by American statesmen and leaders, from Samuel Adams to Carrie Chapman Catt. He states as the purposes of his work: to lead to a richer appreciation of the meaning of Americanism; through oral reproduction, in class, of the ideas of the speeches, to lead to better education for life and citizenship; to imbue students with the ennobling influence of great leaders; and to offer a basis for speeches dealing with present-day problems.

By the device of putting selected phrases and clauses in boldface type, the editor indicates his own views as to the meaning of Americanism and as to what it is important that school-children should believe. It is to be feared that the too generally smug, warped, and expurgated character of grade-school History and Civics will not be corrected by such books as this. Must we merely mouth praises of our great institutions, must we always laud and never question? There are educators, in increasing numbers who believe that abiding love of country will arise from a thorough, reasoned understanding of our form of government and its history; such an understanding is not to be gained from a reading of triumphant, adulative, conservative oratory alone.

RUSSELL H. WARNER, *Iowa State College.*

IN THE PERIODICALS

(Material for this department should be sent to Mr. E. L. Hunt, Swarthmore College. Short reviews of important articles, notices of new publications of interest to our group, lists of articles or single items of possible interest, will be welcomed.)

NEW PUBLICATIONS

The Linguistic Society of America, founded in 1924 with 264 foundation members, is now publishing a quarterly journal entitled *Language*. A series of monographs is also planned. Membership in the society is not restricted to professed scholars in linguistics. Applications or subscriptions should be sent to the Secretary, Professor Roland G. Kent, University of Pennsylvania.

The first number of *American Speech* appeared in October, 1925. The editors are Professors Louise Pound, of the University of Nebraska, Kemp Malone, of Johns Hopkins University, and Arthur Kennedy, of Leland Stanford. They will publish articles dealing with current usages, speech in the schools, phenomena of vocabulary, pronunciation, lore of place-names, studies in style, studies in local dialect, discussion of slang, special scientific and other nomenclatures, and non-English languages in North America. The publishers advertise that *American Speech* is to the living language what the *American Mercury* is to the living people, and offer a club rate for the two magazines. The influence of Mr. Mencken may be seen in *American Speech*. Three very interesting numbers have been received by THE QUARTERLY JOURNAL OF SPEECH EDUCATION and it is evident that here is much material for the teacher of speech. The following articles may be mentioned as of particular interest: *Conservatism in American Speech*, by George H. McKnight; *Benjamin Franklin on Spelling Reform*, by Kemp Malone; *The Value of English Linguistics to the Teacher*, by Louise Pound; *Logger Talk*, by James Stevens; *The Modern University*

and Speech, by Robert West; and *Westernisms,* by Kate Mullen. The magazine is published monthly by the Williams and Wilkins Co., Mount Royal and Guilford Avenues, Baltimore, at four dollars a year.

E. L. H.

ARTICLES REVIEWED

McKnight, George H. *Conservatism in American Speech.* American Speech. Vol. I. No. I. October, 1925.

Professor McKnight attacks Mencken's belief that American speech has been impatient of forms and quick to assert its independence. He points out that in spite of Noah Webster's patriotic effort to give authority to American usages, American speech has been more conservative than English. American writers have mostly been too timid to achieve a distinctive colloquial idiom. American critics have schoolmastered our speech so vigorously that we have had much less freedom from the grammarian than have the British. In the past decade, however, America has outgrown both its colonialism and its subservience to the schoolmaster: "the 'rude and busteous' elements in uncultivated speech are being assimilated to form a re-invigorated form of speech."

E. L. H.

Miner, J. B. *A New Type of College Course.* School and Society, Vol. XXII, pp. 416-422, October 3, 1925.

Professor Miner describes a course inaugurated by the Department of English in the University of Kentucky. The purpose is to give students "the ability to join effectively in conference on vital topics." Selected sophomores and juniors meet once a week in sections of ten for the discussion of assigned readings. They are given booklets containing reading lists, hints on preparation, methods of discussion, suggestive questions, and a section on personality in public discussion. The directions given the instructors are of special interest.

The method of the discussion seems to be spreading to many fields, with increasing attention to the technique of conference. Dickinson Miller, in *The Great College Illusion* (New Republic,

Vol. 27, pp. 101-105, June 22, 1921) attacked the lecture system vigorously, and told of his success with a method similar to that outlined by W. M. Parrish in his *A Technique in Higher Education*, noted in the November QUARTERLY. George Boss, in *The Limits of Education* (School and Society, Vol. XXII, September 26, 1925) tells of his freshman course entitled "Introduction to College Work." Much of the material of the usual course in argument is taken up, the purpose being "to instil better habits of thinking." Ethel Sturtevant, in the English Journal for September, 1925, writes on *A Method for the College Teaching of Literature.* The subject matter of the course is European medieval literature in a very general introductory form. The students present lectures and papers and collaborate in committees. "In lecturing I permit only students naturally gifted as speakers to participate, and I insist upon something like professional finish in delivery." The teacher confines herself to the role of friendly background, believing that the young mind gets its healthiest stimulus from the friction of its fellows.

E. L. H.

KEPPEL, FREDERICK P. *Playboys of the College World.* Scribner's Magazine, January, 1926.

"Not so long ago, nothing was more local in its influence than a college play. To-day the performances at Iowa City and Berkeley, at Cornell and at Chapel Hill, and a score of other places, are news in New York." Mr. Keppel reviews the dramatic revival in American colleges, and surveys the work of the better-known dramatic clubs. Four suggestions are made to account for the growth of interest in the theatre, although the directors consulted saw little reason for seeking other causes than the virtue of the drama itself. First, there is a current cult for selling one's personality; second, American undergraduates turn to the drama for discussion of emotional relations between the sexes; third, the movement is so young that teachers and coaches have not had time to lose their enthusiasms and become cut and dried; fourth, the students who go in for dramatics are unconsciously seeking an escape from the complicated and highly artificial life they have built up for themselves.

E. L. H.

BALDWIN, CHARLES SEARS. *St. Augustine and the Rhetoric of Cicero.* Proceedings of the Classical Association. April, 1925.

The rhetoric pervading the Greek and Roman education of the early Christian centuries was sophistic and decadent. St. Augustine recalled its better traditions by reviving the Ciceronian doctrine of the relation of form and substance. Through Augustine, "Christian eloquence redeemed public speaking by reviving true persuasion."

E. L. H.

BRIDGES, ROBERT. *The Society's Work.* Society for Pure English. Tract No. XXI. Oxford University Press, American Branch, New York, 1925.

Two primary considerations called the Society into being: first, the English language is spreading all over the world, and should therefore be made an effective carrier of thought; second, there is a danger that the language may grow out of touch with its inherited literature. The Society believes that a conscious reform of the language is becoming more and more feasible. Philology and phonetics now offer intelligent guidance. Journalism, state education, telephone and radio, and fashion, are factors that make conscious evolution possible. "All that is expected of those who wish to promote the objects of the Society is that they should master and advocate its principles, as these are exponded in our tracts, and contribute their example by practically observing them in detail, whether in speaking, writing, or teaching."

E. L. H.

DOMINCOVICH, H. A. *The Oxford Recitations.* The English Journal. Vol. XIV, p. 645, October, 1925.

An account of the verse-speaking contests at Oxford, with a list of the selections assigned by the Syllabus.

COMSTOCK, ALZADA. *The Cost of Debating.* The Educational Review. June, 1925.

College students debate public questions which are beyond their comprehension. There are subjects upon which the opinion

of an undergraduate is as good as any one's. These should be used in intercollegiate debating.

E. L. H.

EDITORIAL, *William Jennings Bryan.* Outlook, 140:14. August 5, 1925.

EDITORIAL, *William Jennings Bryan.* The New Republic, 43:558. August 12, 1925.

EDITORIAL, *William Jennings Bryan.* The Nation, 121:3135. August 5, 1925.

EDITORIAL, The American Mercury, 6:22. October, 1925.

These are for collectors of Bryana—or is it Bryanana? *The Outlook* attempts to reduce the character of the Great Commoner to one element, simplicity. "This simplicity of mind was the secret of his effectiveness as an orator." *The New Republic* presents a caustic and ineffectual effort at an analysis, not in the best of taste, but the result should not be overlooked by students of Bryanic oratory. *The Nation* gives a tempered and reasoned criticism of Bryan as leader and publicist. In the *American Mercury* the atrabilious, malevolent cadences of Mencken are obviously inspired by the sweet nothingnesses scattered by newspaper editors upon the bier of the "Boy Orator of the Platte."

R. H. W.

ABBOTT, LAWRENCE, *Can a Lawyer Be a Gentleman?* Outlook, 140: 13. July 29, 1925.

Is the lawyer ethically bound to refrain from "artifices of eloquence" and "appeals to the morbid and fleeting sympathies of weak juries or of temporizing courts" when he defends a criminal of known guilt? Mr. Abbott believes he is, and quotes from interesting old and new books by lawyers on legal ethics to sustain his view.

R. H. W.

GRAVES, T. S., *The Adventures of Hamlet's Ghost.* Philological Quarterly, 4:2. April, 1925.

A thorough and entertaining history of the acting of the part of the Ghost in Hamlet, from Shakespeare's own performance down

to Barrymore's production. The variations in costuming, delivery, and action of all ages and in all lands are painstakingly recounted.

R. H. W.

WILCOX, U. V., *What Do Folks Talk About?* McNaught's Monthly, 3:2. February, 1925.

Statistical notes concerning subject-matter of overheard conversations on Broadway and in Columbus, Ohio. Men talk most of business. Women talk most of—but read the article.

R. H. W.

BURKE, KENNETH, *Psychology and Form.* Dial, 79:1. July, 1925.

The dramatist cannot succeed without constructing his play with an eye to the psychology of the audience. Mr. Burke observes how careful Shakespeare was in this matter, and how careless are modern playwrights—especially Capek, who in "R. U. R." time and again produced "the opportunity, the demand for eloquence, only to move on." A scholarly, arresting essay.

R. H. W.

JONES, EDGAR D., *Preaching in a Pinch.* The Christian Century, 42:41. October 8, 1925.

A clever but strained analogy between the baseball pitcher and the preacher. The preacher may begin badly and then later find himself, may fail because of careless dieting, may reach a sublime height and preach a "no-hit" sermon once in his life-time. But he cannot be taken out, as is the pitcher, when he is not "right." He can only make it short and sit down, trusting to better luck next time.

R. H. W.

GOLD, MICHAEL, *Theater and Revolution.* The Nation, 121:3149. November 11, 1925.

The world was upside-down in Russia. But Mr. Stanislavsky was not impressed. The Moscow Art Theater continued. Mr. S. murmured at his inability to get a laundress, but "The Cherry

Orchard'' was given each night. Then came propaganda plays in barns, on wagons, in barracks—bold, crude, oratorical. Since then, dozens of theatres of new types have sprung up—Prolet-cult Theater, Children's Theater, Jewish Kamerny, theatres of science, satire, poets, peasants, revolution. Mr. Gold predicts that in the next decade students of dramatic art will turn to Russia as the students in the Renaissance turned to Italy.

R. H. W.

Laboratory and Research

REPORT OF THE COMMITTEE ON RESEARCH

DECEMBER 31, 1925.

The research committee has little to report because its work is already before the Association in the pages of the QUARTERLY JOURNAL. But since this date marks the end of the first three-year period under the present organization of the committee, it may be well to present a brief statement of operations:[1]

1. The committee, in coöperation with the Editor of the QUARTERLY JOURNAL, has published lists of graduate studies in process or completed; these are found in various issues beginning with June, 1923. Such publication is perhaps one of the most important functions of the committee, because the lists keep directors of graduate work informed as to the kind of study undertaken in all institutions granting advanced degrees.

2. The committee also makes an effort to report at intervals whatever developments may be of interest to those concerned with advanced study: seminar method, laboratory devices, advanced degrees granted by departments of speech or public speaking.

3. The attempt (made two years ago) to discover the most important field of research for new investigations gave no specific results.

4. The committee's report on the conduct of graduate work outside the thesis is found in the QUARTERLY JOURNAL for June, 1924.

5. The committee's effort to secure from the most competent hands "introductions to graduate work" in various fields such as speech correction, dramatics, voice science, has resulted only in

[1]Three years ago the research committee was reörganized: nine members were appointed, and a system of three-year terms was inaugurated so that now three members retire at the end of each year.

Dr. Blanton's valuable article (in the QUARTERLY JOURNAL for February, 1924), "A Workable Bibliography for Beginners in Speech Correction." Similar articles are still to seek in other fields.

6. The committee's call for complete bibliographies has met with no response; perhaps the call was premature. The workable bibliography is certainly a preliminary step and deserves a large share of attention in the next few years.

7. A report on the conduct of undergraduate courses in argumentation with special emphasis on research needs was presented at this convention by Professor Sandford, and, it is hoped, will be published.

8. The committee has suggested an investigation of courses of study for upperclassmen majoring in speech. In view of the interest in this subject at the convention, the committee will doubtless push the investigation to a conclusion at an early date.

9. The question of channels of publication for advanced studies has been before the committee. It now appears that the departments most interested are rapidly working out a solution through an informal committee headed by Professor Mabie.

H. A. WICHELNS, Chairman.

RESEARCH PAPERS IN PROCESS OR LATELY FINISHED

Compiled by the Committee on Research

SPEECH CORRECTION AND VOICE SCIENCE

Baccus, J. A. A Relation between Pitch Discrimination and Training in Pitch Range. (A. M. thesis at University of Illinois under Dr. Woolbert; unfinished.) An attempt to improve speech, or at least to aid the speaker in presenting his material, by exercise in oral expression, in an effort to improve the pitch range and the ability to appreciate the improvement. The Seashore pitch discrimination tests are used as a check on progress made and as a measure of the correlation between capacity and appreciation.

Evans, Maysel. The Respiration of Unselected Students. (A.M. thesis at Northwestern University under Dr. Simon; unfinished.) Breathing curves of unselected students analyzed to

discover the depth, rate, and regularity of respiration, plus the phase relationship and comparative amplitude of the abdominal and thoracic curves.

Immel, R. K. Muscular Correlations in Normal and in Abnormal Speech. (Ph. D. thesis at University of Michigan under department of psychology; unfinished.) Kymographic study of all muscles which are involved in speech and whose movements can be recorded. Attempt to determine what movements are simultaneous and what are successive in normal speech, and just how the units are temporally related, using time units of .001 second. Further attempt to study abnormal speech in the same way. Objective: the exact definition of abnormal speech in terms of muscular movements incorrectly correlated.

Ward, Helen. Changes in Respiration Induced by Speeches and Readings. (A.M. thesis at Northwestern University under Dr. Simon; unfinished.) An objective study of respiration as a phase of the emotional reaction to various speeches and readings. Phonograph records used as stimuli and the reactions to the various words and phrases tabulated.

Weller, H. C. A Subjective Study of Intensity Rhythm. (A. M. thesis at University of Illinois under Dr. Woolbert; unfinished.) By use of certain phonograph records of speeches an inspection is made by rhythms in intensity. Judgments are rendered subjectively by various persons whose auditory acuity and judgment are previously tested by use of the Seashore musical tests.

SPEECH COMPOSITION AND RHETORIC

Gordon, Alice. Southern and New England Oratory of the Later Nineteenth Century. (A.M. thesis at Northwestern University under Professor Hardy; unfinished.) An analytical study of the speeches of noteworthy orators of the South and of New England, beginning with the period following the Civil War and extending to the end of the century. An attempt will be made to contrast and compare the fundamental elements and principles employed in the use of material and in the structure of the orations.

Marsh, G. E. The Use of Evidence in Intercollegiate Debates. (A.M. thesis at Northwestern University under Dr. Simon; un-

finished.) Debates published in debater's handbooks will be used for study. How is evidence used in "model debates"?

Maw, H. B. Methods of Refutation Adopted by Great Lawyers in Arguments before Juries. (A.M. thesis at Northwestern University under Professor Hardy; unfinished.) A study and analysis of the jury speeches of outstanding lawyers in this country and in England, to discover, if possible, the methods of overcoming opposing argument and evidence.

READING AND DRAMATICS

Alcott, Mildred. Literature for Interpretation—its Elements. (A.M. thesis at Ohio Wesleyan University under Professor Marshman; unfinished.) An attempt to show what elements enter into literature for interpretation, an analysis of these elements in interpretative terms.

Barnes, Wilhemina. Influence of the New Movements in the Other Arts upon the Present-Day Theatre. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) First: a study of the arts other than the theatre to determine the fundamental points which characterize the "new movements"; second: a comparison of these principles to determine whether they are basically the same for all the arts; third: an endeavor to show the common influence of the "new movements" on the art of the theatre.

Brodley, Catherine. Costumes and Costuming in the Interpretation of the Drama. (A.M. thesis at Ohio Wesleyan University under Professors Marshman and Hunter; unfinished.) The history of the use of costumes on the stage; study of the various periods of dress which are used in our modern theatre. The place of costumes in the interpretation of the drama: are they of use? are they necessary? how do they help interpretation?

Brooks, Helen. John Drinkwater as Dramatist. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) The subject will cover the first literary work of Drinkwater as critic and poet and those characteristics which were carried over into his dramas. It will include a discussion of his dramatic theories and a critical analysis of all his plays with an evaluation of his contribution to the field of drama.

Cordray, A. T. A Director's Prompt-Book and Production of

"Romeo and Juliet." (A.M. thesis at University of Iowa under Professor Mabie; unfinished.) The complete original design and presentation of a dramatic production which must give evidence of artistic and creative powers of the student as an artist-director.

Holcombe, R. E. A Director's Prompt-Book and Production of "He Who Gets Slapped." (A.M. thesis at University of Iowa under Professor Mabie; finished.)

Jones, M. P. Modern Educational Theories of the Teaching of Dramatics in the Schools. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) A résumé of the opinions of educators concerning the value and use of dramatics in the schools.

Keppie, Elizabeth. Educational Value of Dramatics in High School. (A.M. thesis at University of Southern California under Professor Immel; unfinished.) An attempt to evaluate dramatics in high school curriculum. Short history; complete report on California high schools as to present activities through questionnaire. What does, and what should, dramatics contribute to education?

Klein, Ruth. History of the Children's Theatre in America. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) A short sketch of the English, French, and Russian efforts toward a theatre for children is to be given as introduction. The body of the thesis will trace the beginnings and the growth of the movement in America from the establishment of the Children's Educational Theatre of New York, through the various early attempts of drama league centers, to the present achievements.

LeCompte, Pearl. An Analysis of the Technique of the Introduction of the Modern Long Play. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) A study of the modern methods of opening a play, including an analysis of the lines of twenty modern plays to the point of the first complication, by way of determining the relative number of lines furthering plot, character, mood, exposition.

Morrow, Marguerite. Social Aspects of Early Theatres in New Orleans, (A. M. thesis at Iowa University under Professor Mabie; unfinished.) A study of the stage in New Orleans based upon unexploited source-materials.

McNabb, L. C. Modern Tendencies in Dramatic Interpretation. (A.M. thesis at Ohio Wesleyan University under Professor

Marshman; unfinished.) An investigation into the circumstances that have conditioned the drama and the theatre of the past, with their resultant influence upon the interpretation of that drama. By the same procedure the modern drama is tested, with an estimate placed upon it in comparison with that of other periods.

Wills, Marguerite. The History of the Technique of Acting. (A.M. thesis at Northwestern University under Professor Hinkley; unfinished.) An account of the changes in, and the development of, the technique of acting from the Greek drama down to the present, with an explanation of the causes of these changes and this development.

GENERAL

Ashton, M. B. Some Contributions of Behavioristic Psychology to the Teaching of Speech. (A.M. thesis at Northwestern University under Dr. Simon; unfinished.) A study of the literature of behavioristic psychology from the point of view of the teacher of speech, and a discussion of items of interest and value.

Blanks, A. F. History of the Teaching of Public Speaking in the United States. (Ph. D. thesis at University of Southern California under School of Education; unfinished.) Presentation of facts and dates. Attempt to find the various pedagogical theories at work and to show the educational trend.

Cook, W. W. Relation of Creative Imagination to Imitation in the Play of Children. (A.M. thesis at University of Southern California under Professor Immel; unfinished.) Study of several hundred children in Los Angeles schools; attempt to discover how far play is merely imitation and how far it shows constructive imagination.

Reynolds, Mildred. A Speech Tournament as a Means of Awakening Interest in Speech among High School Students. (Experiment conducted at Ashland High School, Ashland, Wisconsin, as part of A.M. thesis under Dr. Simon at Northwestern University; unfinished.) A form of contest designed to include the entire student body.

Swander, E. L. The Concept of "Mind" as Revealed in Certain Textbooks on Speech Training. (A.M. thesis at University of Illinois under Dr. Woolbert; unfinished.) An inspection of cer-

tain texts in speech to mark the use of the rubrics of psychology to ascertain the conception of the nature and workings of "mind" to which they point.

THE MODERN FOREIGN LANGUAGE STUDY

The student of educational measurements may be interested in two bulletins of The Modern Foreign Language Study, an organization working under the auspices of the American Council on Education and in coöperation with the United States Bureau of Education. Its committee of control is headed by Professor R. H. Fife of Columbia and includes such distinguished scholars as Grandgent of Harvard and Keniston of Chicago. Its headquarters are at 561 West 116th Street, New York City.

Bulletin No. 1 deals with measurement of ability in the modern foreign languages—with criteria for standards of achievement tests and directions for their proper administration. The bulletin includes a preliminary bibliography of modern foreign language tests, prognosis tests, and vocabulary studies. The Modern Foreign Language Study is proceeding as rapidly as possible with the construction of tests, which will be published by the American Council on Education.

Bulletin No. 2 lists problems for investigation under the following heads: Factors and Conditions in Achievement; Problems in Testing Achievement; Prognosis Test Problems; Curriculum Problems (vocabulary, grammar, reading, translation, phonetics); Learning Problems; Methods; Transfer Values; Organization and Administration.

LABORATORY EQUIPMENT

[EDITOR'S NOTE: In the hope that it may prove helpful to growing departments trying to build up laboratories, we list here the present equipment of one of the leading speech laboratories of the country. Similar lists from other laboratories may be published if the interest seems to warrant.]

PRINCIPAL ITEMS OF LABORATORY APPARATUS NOW AVAILABLE IN THE UNIVERSITY OF WISCONSIN SPEECH LABORATORY

Telegraphhone
Accousticon
Storage Battery

Rheostat
Zimmerman Adjustable Rack and Pinion Standard
Kymograph with long paper attachment
Kymograph Smoking Apparatus
Shellacing Outfit
Edison cylinder phonograph
3 Marey Tambours
Electric Time Marker
Electric Motor
Set Graded Tuning Forks
Voice Recording Tambour
128 V. D. Mounted Tuning Fork
256 V. D. Mounted Tuning Fork
25 V. D. Electrically Maintained Tuning Fork
McKenty-Western Electric Artificial Larynx
Smedley's Hand Dynamometer
Tapping Board with Stylus
Steadiness Tester
Telegraph Sounder and Key
Tracing Board
Aiming Test Apparatus
Wet Spirometer
Gas Plate
4 Helmholtz Resonators
Verdin's Pneumograph
Francke's Plethysmograph
Model of Thorax (Dissectable)
Model of Head and Throat (Dissectable)
Model of Larynx (Dissectable)
Model of Larynx with Tongue (Dissectable)
Model Larynx Gigantesque (Auzoux, Paris)
Model Tongue (plaster)
Model Tongue and Trachea (plaster)
Model of Brain (plaster)
Mounted Specimen of Cranium and skull
X-Ray pictures of Thorax
G. H. Michel Charts:
    Spine and Spinal Nerves
    Arteriel, Venous, and Nervous Systems
American Frohse Anatomical Charts:
    No. 1 Chart of Skeleton
    No. 2 Chart of Skeletal Muscles
    No. 5 Sections of Ear
    No. 6 Sections of Thorax and Abdomen
    No. 7. Sections of Head and Neck
Recording Dictaphone
Reproducing Dictaphone

1000 Dictaphone Records
The Daggett Phonograph Records (Longmans, Green and Co.) (Eight)
The R. D. McLean Records (Classic Record Co., Los Angeles) (Six)
The Nation's Forum Records (Columbia) (Sixteen)
The Carl E. Seashore Records (Columbia) (Six)
Victor Records, miscellaneous (Fifty-two)

ARMAMENTARIUM OF THE UNIVERSITY OF WISCONSIN SPEECH CLINIC

Psychological Tests
- Story books and playthings for the testing of small children
- Pressy X-O Tests (Stoelting)
- 3 Sets of material with a supply of blanks for Stanford revision of the Binet
- Set of material for the administration of Performance Scale Test
- Blanks for the National Intelligence Test

Recording Dictaphone
Reproducing Dictaphone
Brunswick Cabinet Phonograph
Baum Sphygomanometer
Stop Watch
Head Mirror for nose and throat examination
Bi-valve nasal speculum
Supply of Wooden Tongue Depressors
Koenig Manometric flame apparatus with cubic revolving mirror for the study of voice tracing
Bracket Wall Lamp for nose and throat examination
Throat Mirrors
Mouth Lamp
Laryngoscopic lamp with E. S. I current controller for same
Sterilizing equipment for instruments
Bowles Stethescope, Special, for the study of resonance
The Northampton Phonetic Charts (Clark's School for the Deaf)
- The vowel Sounds
- The Consonant Sounds
- Drill Charts 1 to 7

Seashore Test (Columbia)
- No. 1 (A & B) Sense of Pitch

Tuning Fork 256 D. V. for testing hearing

CASE HISTORY OUTLINE FOR DIAGNOSIS OF SPEECH DEFECT*

The University of Wisconsin
Department of Speech

PART ONE

(General History and Differential Diagnosis to be considered in all cases.

I. Symptoms (without attempt at classification)

Articulation tests and the following questions will aid, in determining the symptoms.

A. Details to be noted.

1. Can the patient produce speech?
2. Does he start with movements other than speech, or with sounds?
3. Does he block on a sound?
4. Does he repeat a sound?
5. Does he repeat first or last syllables?
6. Does he repeat or block on special words?
7. Does he repeat or block on special sounds or sound combinations?
8. How often do the last two points occur?
9. Are the spasms in the tongue, lips, vocal cords, throat, soft palate, diaphram, chest?
10. What is the speech rate?
11. Does he have good inflection and emphasis?
12. Are tics present as accompaniments of the speech defect?
13. What muscles are involved?
14. Are the tics slow or lightning-like?
15. Are they movements which might at one time have been serviceable (e. g., throwing the hair back from the forehead, etc.) or are they unreasonable and unserviceable movements?
16. Are they constant in form?
17. Do they appear during good speech?
18. Do they come when speech is attempted but not attained?
19. Does patient substitute any consonant sound for another?
20. Are sounds incorrectly made? Slurred? Incomplete?

*This aroused some interest at the New York convention, and is reprinted here for study and comparison.

21. What muscle group is slighted, and what muscle group is substituted for the one slighted?
(Consider such groups as:)
a. Soft palate
b. Back of tongue
c. Front of tongue
d. Middle of tongue
e. Visible positions of articulatory organs
f. Invisible positions of articulatory organs
g. Lips
h. Jaw muscles
i. Laryngeal muscles
j. Pharyngeal muscles

II. General Description
A. Behavior:
1. Active, uncontrolled
2. Active, controlled
3. Apathetic—inert
B. Orderliness
C. Did a good vocabulary develop early or late?
D. Facial tensions
E. Habit movements

III. Speech History
A. Was any language other than English spoken in the childhood home of the patient?
B. At what age did speech begin?
C. Did a good vocabulary develop early or late?
D. When did the present difficulty begin?
E. Who called it to the patient's attention?
F. What is the patient's memory of the first experience with poor speech?
G. Is the defect getting worse or better?
H. Has the patient had any previous help?
I. What is the attitude of people around him toward the defect?
J. What is the patient's outward attitude toward his defect?
K. What is the patient's real attitude toward his defect?
L. Did he ever have any other speech defect?
M. Was there ever a complete arrest of the condition?
N. Does the difficulty vary with circumstances?
1. What topic of conversation is likely to increase the difficulty?
2. Does looking at the patient increase it?
3. Do questions concerning the defect increase it?
4. If spasms accompany the defect ,are they present
a. On whispering?
b. On singing?
c. Making pure vocal sounds?
d. Chanting?

5. Does fatigue increase the difficulty?
6. In talking over the telephone, does he have more or less, than his usual difficulty?
7. Can he talk to pet animals more easily than to humans?
8. Can he talk to children more easily than to adults?
9. Is his speech better with the opposite sex?
10. Is it better at home or at school, with friends or with strangers?
11. Is conversation difficult with his superiors?
12. Can he talk to himself easily?
13. Can he make a public speech?
14. Can he utter sounds in song that are difficult for him in speech?
15. Can he act a part in a play using speech sounds that would be impossible at other times?
16. Are any irregularities (not covered by the questions above) noticed in the degree of difficulty that the patient has in meeting various speech situations?

IV. Family History

(We wish to know the general health, nervous breakdowns. significant diseases or defects, speech reactions, and temperaments).

A. Father

B. Mother

C. Siblings

1. Nervousness
2. Epilepsy
3. Insanity
4. Speech defects

V. Medical History

A. What were the conditions at birth?

B. Were there illnesses during the first year of life?

C. Have there been operations or accidents?

D. What is the patient's general health?

VI. Physical Examination

A. What are the patient's weight and height?

B. Is his posture abnormal?

C. Is his gait significantly atypical?

D. What is the condition of his skin?

E. Has he any deformities or scars?

F. What is the condition of his mouth, nose, and throat?

(With special reference to the size and shape of palate, occlusion of teeth, tonsils, adenoids, pharynx, larynx, nares)

G. Is his hearing normal?

H. Are there abnormal systemic conditions?

(The general abnormalities most often associated with speech defects are:)

1. Hyperthyroid symptoms (Toxic Goiter)

a. Loss of weight
b. Rapid pulse
c. Accelerated breath
d. Perspiration and flushing with no fever
e. Tremor of fingers extended
f. Weakness and incapacity to work
g. Eyes may protrude
h. Thyroid gland be enlarged

2. Hypothyroid symptoms (Cretinism)
   a. Skin dry, face pale with a waxy sallow tint
   b. Hair thin
   c. Tongue large and may protrude from the mouth
   d. Face large and appears bloated
   e. Eyelids puffy and swollen
   f. Nose depressed and flat
   g. Abdomen swollen
   i. Legs thick and short
   j. Hands and feet underdeveloped and pudgy
   k. Babylike contour and appearance
   l. Muscular weakness
   m. (patient *may be* an alert appearing child)
3. Mongolism (So called because of the superficial resemblance of the patient to a Mongolian)
   a. Eyes far apart and slanting
   b. Bridge of nose flat
   c. Skin hairless
   d. Patient is stupid looking
   e. Eyes puffy
   f. (Case might be mistaken for congenital syphilis)
4. In obscure cases of feeble mindedness, watch for symptoms of epilepsy and congenital syphilis and call for a Wasserman test.
5. Are the secondary sex characteristics, as influenced by the the gonards, different from those normal to the sex of the patient?

(Note the following conditions)

   a. The contour of body and limbs.
   b. The amount and distribution of hair. Are the hair patterns those appropriate to the patient's sex?
   c. The prominence of the larynx and the pitch of the voice.
   d. The shape of the pelvis.
   e. The shape of the shoulders.
   f. The shape and expression of the face.
   g. The state of development of the external genitals.
   h. The posture and carriage.

6. Are there present systemic conditions, otherwise obscure, that

might be explained on the basis of disturbances of menstruation?
(Conditions sometimes involved in speech and voice disturbances)
a. Over stimulation of the lachrymals
b. Rapid pulse
c. General feeling of enervation
d. Tremor of the exended fingers and other evidences of muscular and glandular hypertension and excitability.
e. (Corroborative symptoms to be observed in the functioning of the generative organs).

7. Paralyses and general hemiplegias, choreoid and athetoid conditions, etc., very frequently disturb speech.

VII. Summary of general diagnosis. The examiner ought to satisfy himself, before he leaves this part of the examination, as to the classification of the defect presented. In his report he should here state whether he considers the trouble functional or organic, special or general, and should tersely state his reasons for his classification. (He should then proceed to the particular part of the examination appropriate to this differential diagnosis).

PART TWO

(These are cases in which an emotional difficulty acts as an impediment to speech).

I. Examples: Stuttering, delayed speech, halting diction, monotonous speech.

II. Causes to be sought
A. Hysteria
B. Inferiority Complex
(Note: "A" is always present, "B" may or may not be)

III. Type Histories
A. Hysteria
1. Sheltered youth
2. Illness in youth
3. Physical shock
B. Inferiorities
1. Social
2. Birth or race
3. Abilities
4. Habits
5. Physical
6. Educational

The following questions will aid in discovering the cause of the difficulty.

I. General reactions
A. Is the patient timid or bold?
B. Does he anger easily?

C. Has he any special fears or phobias?
D. Is his energy output over or under the requirements of the situation?
E. Are his disgusts adult or infantile? What are some of them?
F. What type of imagination has he?
G. What are his day dreams, interests, hobbies?

II. Social History
A. Pre-school training
1. What is the type of his home?
2. What was the nature of the home discipline?
B. School Life
1. What was his reaction to first school days?
2. What was his reaction to his teachers?
3. What was his progress in school?
4. Is he interested in school activities?
5. Does he adapt himself socially?
6. What are his special interests?

III. Psycho-Biological History
A. What is the patient's attitude toward the world?
B. Is he reserved or friendly?
C. Does he assume toughness or delicacy?
D. Does he have an inferiority complex?
E. Is he a problem child?
F. What type of chums does he have?
G. Is he suggestive or fixed in his opinions?
H. What were his sleeping arrangements in his youth?
I. Did he have any love affair in his childhood or youth?
J. What are his reactions to religious impressions?
K. Does he have unusual dreams? What are they?
L. What are his sex habis?
M. Does he have any sex worries?

IV. Psychological tests (These will be useful in measuring his mentality and in discovering emotional complexes. Watch for certain tendencies, viz., Paranoia, Schizoprenia, Sadism, manic-depressive instability, projectionism, etc)
A. Binet-Simon Intelligence Test
B. Army Alpha Intelligence Test
C. Pintner-Patterson Performance Test
D. Jung Association Test
E. Pressey X-O Test

V. Diagnosis
Make a summary showing the essential characteristics of the personality studied, naming such difficulties as hysteria, inferiority complexes, anxiety neuroses, and tersely reviewing the points of evidence upon which your diagnosis is made.

VI. Prognosis of the case, should no treatment be given.

PART THREE

Special Functioning Cases

(These are functional cases who have no emotional defect, but whose speech differs enough from the accepted standard to need speech training).

I. Examples
- A. Foreign accent—Specify what foreign language and tell how acquired.
- B. Imitation of poor speech
  - 1. Nasality
  - 2. Slurring
  - 3. Perservation of baby-talk
- C. Slovenly speech growing out of poor intelligence (Non-pathology)

II. Causes to be sought
- A. Training—Such as home influence, foreign language, environment, ignorant teachers, etc.
- B. Lack of intelligence.

III. Diagnosis

Specify the type of defect and tell tersely the evidence upon which the diagnosis is made.

IV. Prognosis of the case should no treatment be given.

PART FOUR

General Organic Cases

I. Examples
- A. Encephalitis
- B. Cretinism
- C. Mongolism
- D. Feeble mindedness due to accidents at birth or to pathologic conditions previous to birth

II. Causes to be sought
- A. Hereditary
  - 1. Inherited awkwardness
- B. Environmental
  - 1. Prenatal
    - a. Pathologic poisons in the mother's system
    - b. Alcoholism
    - c. Psychasthenia
  - 2. Postnatal
    - a. Illness
    - b. Paralyzing wounds

III. Specify the type of defect and give tersely the evidence upon which the diagnosis is made.

IV. Prognosis of the case should no treatment be given.

PART FIVE

Special Organic Cases

I. Examples:
   - A. Cleft palate nasality
   - B. Nasality (Due either to weakness of the soft palate or to an obstruction in the nasal passage)
   - C. Tongue-tie
   - D. Larangeal deformities
   - E. Slovenly speech

II. Causes to be sought
   - A. Defective teeth
   - B. Deformed larynx
   - C. Nasal stenosis
   - D. Paralysis of any part of the muscles of articulation
   - E. Partial or complete deafness
   - F. Tone deafness

III. Diagnosis

Specify the type of defect and review tersely the evidence upon which the diagnosis is made.

IV. Prognosis of the case should no treatment be given.

NEWS AND NOTES

(Material for this department should be sent directly to the Editor-in-chief, except in the case of Normal School News.)

DEPARTMENTS AND ACTIVITIES

The speech Clinic of the University of Wisconsin is this fall entering upon a plan of further extending its facilities to persons outside of the student body.

For those not enrolled in the university there are two clinics: the diagnostic clinic conducted throughout the academic year, and the demonstration clinic in connection with the summer session. Admission to both clinics is free with the usual understanding that advanced students in the science of speech correction will be permitted to see these cases and learn their histories.

In the diagnostic clinic, cases are studied as to the nature and cause of the defect, and advice is given us as to where and how remedial measures may be undertaken. Certain cases can be treated in the clinic, but such treatment cannot be promised to all cases.

In the summer demonstration clinic a limited number of type cases are admitted for six weeks of training. In order that these cases may be representative of many types of defects of speech, a careful study of each case is made before acceptance. This can best be done on personal application of the patient himself.

All cases brought to either clinic should be accompanied by a medical history. Appointments at Madison must always be arranged in advance by mail or by wire with Professor Robert West, Bascom Hall, University of Wisconsin.

A very enthusiastic conference of the Mid-West Debate League was held in Chicago, October 3rd. Representatives from twenty-five leading Mid-West colleges attended.

The conference went on record as favoring the no-decision type of debate contest.

Officers were elected for the ensuing year: President, G. F. Rassweiler, Beloit; Vice-President, I. M. Cochran, Carleton; Secretary-Treasurer, A. M. Mintier, Wheaton.

The League selected as its official question—Resolve that the 18TH AMENDMENT should be repealed.

The Pennsylvania Intercollegiate Dramatic Association has established an annual dramatic tournament, the first meet having been held on December 3, 4, and 5, 1925, at State College. Eight colleges have joined the association: Haverford, Franklin and Marshall, Gettysburg, Grove City, Waynesburg, State, Drexel Institute, and Bucknell University. Seven one-act plays were presented in the first competition. The award is based on the best all-round production.

Dramatic tournaments of various kinds are becoming very popular. A somewhat unusual type was recently held under the auspices of the Little Theatre of Saginaw, Michigan, prizes being awarded for the best individual performances of the principal parts in Macbeth, the local company serving as supporting cast. A member of the NATIONAL ASSOCIATION carried off the award for the best performance of Macbeth.

The Speech Arts Association of Texas is very active. At a recent conference the following program was carried out :

FRIDAY, NOVEMBER 27.

9:15 A. M.—Opening Session.

1. Welcome Address—Mrs. Jane L. M. Fitzgerald, President of The Dramatic Readers Club of Dallas.

2. Response, by the President, Harriett Jeston Dickey, of San Antonio, Texas.

3. "The General Trend of Affairs in Speech Training," by Olivia Hobgood, Simmons University.

4. "Standardization of Vocal Expression in University Teaching," Lewis D. Fallis, Texas Christian University.

5. A discussion of "Phonetics," Ruby C. Walker, North Texas State Teachers College, Denton, Texas.

10:30—Section Meetings:

College Section—Sarah Lowrey of Baylor University, Chairman.

1. "Public Speaking and Debate in The College of Today," Mary J. Walters, Baylor College.

2. "The University Little Theatre."

3. "The Place Interpretative Reading Should Hold in Education of Today."

4. Round Table—Problems Which Face College Teachers.

High School Section—Juanita Kinsey, Wichita Falls, Chairman.

The *Course of Study for Secondary Schools*, sponsored by the NATIONAL ASSOCIATION, was discussed and adopted as the approved standard of the Association.

Studio Section—Jessie Millsapps, Houston, Chairman.

1. My requirements for first and second years' work leading towards credit for the intermediate department.

Mrs. Rebecca Young Schofield, Austin, Texas.

Miss Carrie Wemyss, Waco, Texas.

Miss Marjorie E. Will, San Antonio, Texas.

Gladys de S. Hinchey, Paris, Texas.

2. "Why Sandardization in the Studio Is Needed," Miss Mabel Bonner, Corsicana, Texas.

All are urged to come and take part in the Round Table.

2:00 P. M.—Business Session. Election of Officers.

Program:

1. "The Aims of a Beginning Course," Mary Morgan Brown, West Texas State Teachers College.

2. "Possibilities for Open Air Theatres in Texas," W. Dwight Wentz, Southwestern, Georgetown, Texas.

7:30 P. M. ANNUAL BANQUET of the State Speech Arts Association at Stoneleigh Court. This banquet was sponsored by the Readers' Club of Dallas.

The Public Speaking Section of the Colorado State Conference met on November 5, with the following program :

PUBLIC SPEAKING SECTION

President, Mrs. Perle Shale Kingsley, Denver

Secretary, Rebekah J. Baron, Denver

THURSDAY, NOVEMBER 5, 2 p. m.

Room 129, East High School

"Dramatic Art in the Elementary and High Schools with Emphasis on the Children's Theater"—Lucy McLane, State Teachers College.

Five-minute reports on National Convention of Teachers of Speech—Bernadetta Daly, Pauline Garrett, Mary Kumler, Mrs. Kingsley, Prof. Ramsdell.

"Speech Correction"—Mary A. Willsea.

"Rural Problems"—Donald Mackay.

Business Meeting.

The Conference on Speech of the University of Iowa Extension Division met at Iowa City in October, with the following program:

THURSDAY, OCTOBER 29, 1925

8:00 P. M.

The Auditorium

The University Theatre presents *Minick*, an American comedy by Edna Ferber and George S. Kaufman under the direction of Miss Helen Langworthy. Music by the University Theatre Orchestra under the direction of Professor F. E. Kendrie.

FRIDAY, OCTOBER 30, 1925

8:30 A. M.

Mrs. ALICE W. MILLS, *presiding*

1. Demonstration and discussion of a Technique for the Experimental Study of Voice and Speech.

MILTON F. METFESSEL

GILES W. GRAY

2. An Experimental Investigation in the Nature of Vocal Sound

ROBERT WEST

3. The Application of Phonetics to Problems of Speech Correction

SARAH TRACY BARROWS

4. An Experimental Approach to the Problems of Stuttering

LEE EDWARD TRAVIS

12 M.

Conference Luncheon

FRIDAY, OCTOBER 30

1:30 P. M.

EDWARD C. MABIE, *presiding*

1. The Function of Dramatics in the High School.

GERTRUDE JOHNSON

University of Wisconsin

2. Community Dramatics in Iowa.

MRS. PEARL BENNETT BROXAM

Chairman Community Drama Committee, American Federation of Women's Clubs

3. The Organization of Community and Little Theatres.

GEORGE JUNKIN

Field Secretary, Drama League of America.

4. Announcements, Iowa Play Production Contests, April 15, 16, and 17. 1926; National Drama Week, February 14-20, 1926.

5. *The Scuffletown Outlaws.*

FREDERICK H. KOCH

University of North Carolina

FRIDAY, OCTOBER 30

3:00 P. M.

A. CRAIG BAIRD, *presiding*

Conference on Debate Material and Bibliography.

6:00 P. M.

Conference Dinner.

FRIDAY, OCTOBER 30

7:30 P. M.

Illustrated Lecture: Folk Playmaking in Dakota and in Carolina.

PROFESSOR KOCH

SATURDAY, OCTOBER 31

8:30 A. M.

A. C. BAIRD, *presiding*

1. Debating in the Secondary Schools.

J. WALTER REEVES

Peddie Institute, Hightstown, N. J.

J. P. RYAN

Grinnell College

2. Debating in the Small College and University.

DONALD HAWORTH

Penn College

JAMES MILTON O'NEILL

University of Wisconsin

3. Announcements, The Iowa High School Debating League.

The Speech Section of the Iowa State Teachers' Association met at Des Moines in November, with the following program:

Thursday, November 5, 2 P. M.

The Declamatory Contest, ALICE W. MILLS, University of Iowa.

Teaching Fundamentals of Speech in the High School, ANDREW T. WEAVER, University of Wisconsin.

The Work of the Committee on a Syllabus for Secondary Schools, MISS HELEN KEANE, Iowa State College.

Friday, November 6, 2 P. M.

High School Debating, A. CRAIG BAIRD, University of Iowa.

Discussion by MR. W. A. BRINDLEY, Fort Dodge High School.

High School Dramatics, MISS NANCY MARIE FERGUSON, Iowa State Teachers College, Cedar Falls.

NORMAL SCHOOL NEWS

(EDITOR'S NOTE: It seems especially difficult to obtain news from the normal schools, and again we appeal to those teaching in such schools to let us know what they are doing. Mr. Carroll P. Lahman, of the Western State Normal, Kalamazoo, Michigan, is special editor for Normal Schools, and will be glad to receive items of news, special articles, or communications of any sort.)

After a small beginning last year, Central Normal, Mount Pleasant, Michigan, has entered upon a definite program of intercollegiate forensics, having been admitted to membership in the Michigan Debate League. Despite the loss by fire, early in Decem-

ber, of the school's main building, debate teams for both men and women are being organized for contests with colleges and other normal schools of the state.

Among the thirty different institutions visited by the Cambridge University debaters in their recent visit to this country were three teacher-training schools—those at Bowling Green, Ohio; Kalamazoo, Michigan; and Cedar Falls, Iowa. Contests with these, as well as with various state universities and smaller colleges, gave the Englishmen a chance to see several types of American educational institutions.

RADIO NEWS

On Christmas Eve, W. M. Parrish of the University of Pittsburgh broadcast from the University studio of station KDKA a reading of Dickens' Christmas Carol.

Mr. Parrish is also broadcasting through the same station, a series of six brief lectures on Public Speaking. These are given at 8:15 on successive Tuesday evenings beginning January 5. The subjects are as follows: (1) Popular Misconceptions of Public Speaking; (2) The Importance of Purpose and Plan; (3) The Basic Psychology of Public Speaking; (4) Methods of Preparation; (5) Effective Speech Style; (6) Conversational Delivery. When finished the lectures will be printed and distributed through the university studio.

The "Christmas Carol" was also broadcast by B. C. Van Wye, of the University of Cincinnati, on December 19, through Station WLW.

Station WSAI, Cincinnati, is broadcasting a series of lectures by University of Cincinnati professors on Wednesday evenings at 10 p. m. The series opened on December 9 with a talk by President Hicks. Mr. Van Wye will speak on March 24 and May 5.

Station WLW is also broadcasting a series of educational talks by members of the College of Education of the University of Cincinnati, on Thursday evenings at 10 p. m.

Station WLS, Chicago, with the coöperation of the Drama League, is offering a prize of $500 and a silver cup for the best radio play submitted on or before February 1, 1926. This is part of a widespread campaign to develop a form of playwriting especially adapted to the conditions of radio-broadcasting, as a means of improving radio programs generally. For particulars of this contest, and others to follow, address Station WLS or the Drama League.

PERSONALS

W. Arthur Cable has left the State University of Iowa to take charge of the department of public speaking in the University of Arizona.

James Gordon Emerson is on leave of absence from Stanford University for the autumn and winter quarters and is giving courses in the Department of Public Speaking at the State Agricultural College, Manhattan, Kansas.

Elizabeth Lee Buckingham is on sabbatical leave and is now studying in New York City. Her place at Stanford is being filled by Mrs. Marion Craig Wentworth.

Gordon Davis, Director of Dramatics at Stanford University, will spend the spring quarter in New York City.

Ralph Boyd (Depauw University '24) has been added to the Department of Speech at Western State Normal School, Kalamazoo, Michigan, the department now numbering four instructors. Mr. Boyd last year taught in the Warsaw, Indiana, High School.

I. Taubeneck, formerly of the Stevens Point, Wisconsin, Normal School, is now located at Illinois State Normal University, Normal, Illinois, where he is taking the place of S. R. Sorrenson as instructor in Public Speaking, coach of debate, and director of the state high school debating league, while the latter is completing his work for a doctorate in English at the University of Michigan.

Carroll Remington Bay is the head of the newly organized Speech Department at Jamestown College, North Dakota. Mr. Bay was granted his A. B. from Western State Normal of Michigan in 1924 and has since done graduate work at the University of Michigan.